

1752.

1752

ARMIDE.

TRAGÉDIE

MISE

EN MUSIQUE,

PAR MONSIEUR DE LULLY, ESCUYER, CONSEILLER
Secrétaire du Roy, Maison, Couronne de France & de ses Finances,
& Sur-Intendant de la Musique de Sa Majesté.



A PARIS,


Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

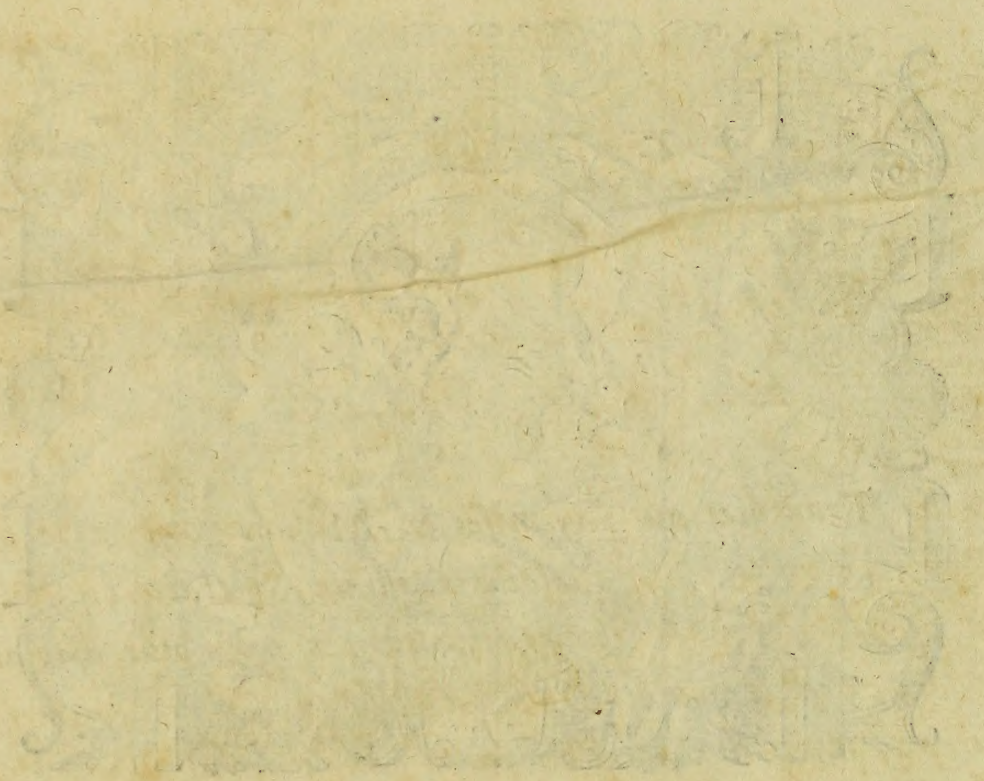
A la Porte de l'Académie Royale de Musique ruë Saint Honoré.

M. DC. LXXXVI.

AVEC PRIVILEGE DE SA MAJESTE.



ARMÉE
FRANÇAISE
EN MOUSQUE



PAR CHRISTOPHE BARRAUD, Roi d'Espagne
ET SE VEND
A Paris chez l'Académie Royale de Médecine rue de la Harpe
AVEC PRIVILEGE DE SA MAJESTÉ



AUROUY.



SIRE,

De toutes les Tragedies que j'ay mises en Musique voicy celle dont le Public a tesmoigné estre le plus satisfait: C'est un Spectacle où l'on court en foule, & jusqu'icy on n'en a point veu qui ait receu plus d'aplaudissements; cependant, c'est de tous les Ouvrages que j'ay faits celuy que j'estime le moins heureux, puisqu'il n'a pas encore eû l'avantage de paroistre devant VOSTRE MAJESTE'. Vos Ordres, SIRE, m'ont engagé d'y travailler avec soin & avec empressement: Vn mal dangereux dont j'ay esté surpris n'a pas esté capable d'interrompre mon travail, & le desir ardent que j'avois de l'achever dans le temps que VOSTRE MAJESTE' le souhaittoit, m'a fait oublier le peril où j'estois exposé, & m'a touché plus vivement que les plus violentes douleurs que j'ay souffertes. Mais que me sert-il, SIRE, d'avoir fait tant d'efforts pour me haster de Vous offrir ces

nouveaux Concerts? VOSTRE MAJESTE' ne s'est pas trouvée en estat de les entendre, & Elle n'en a voulu prendre d'autre plaisir que celuy de les faire servir au divertissement de ses Peuples. J'avoüray que les loüanges de tout Paris ne me suffisent pas; ce n'est qu'à Vous, SIRE, que je veux consacrer toutes les productions de mon genie; je ne puis aspirer à un moindre prix qu'à la gloire de Vous plaire, & sans l'approbation de VOSTRE MAJESTE', je compte pour rien celle de tout le reste du Monde. Permettez, SIRE, que dans l'impatience où je suis de vous offrir cét Opera, je vous le presente sur le papier en attendant qu'il me soit permis de vous le faire voir sur le Theatre, & souffrez que je me serve de cette occasion pour renouveler la protestation d'estre toute ma vie avec un zele tres ardent & un tres profond respect,

S I R E ;

DE VOSTRE MAJESTE'.

Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,

L V L L Y.



A R M I D E,

P R O L O G U E.

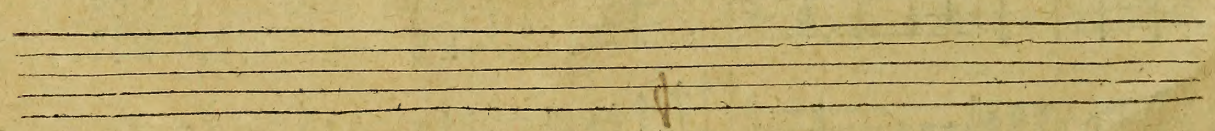
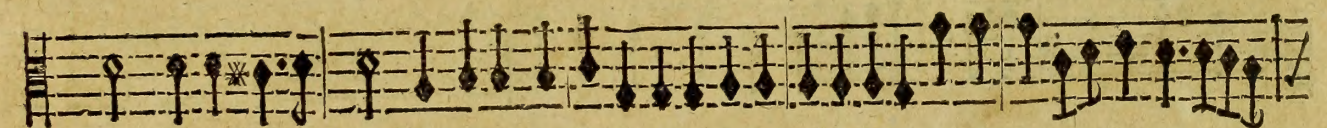
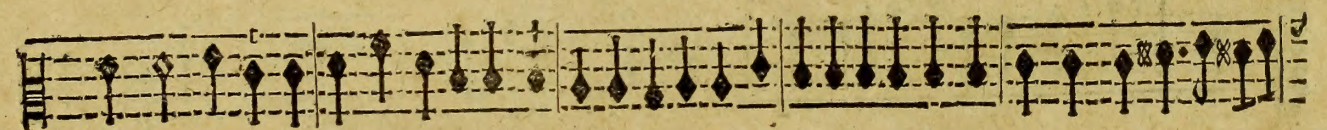
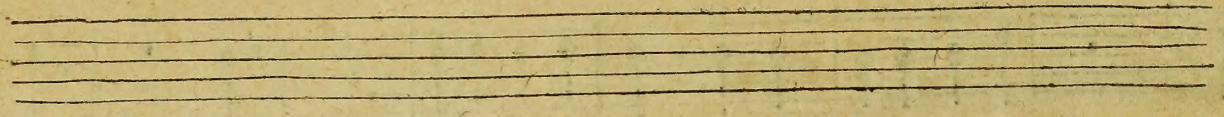
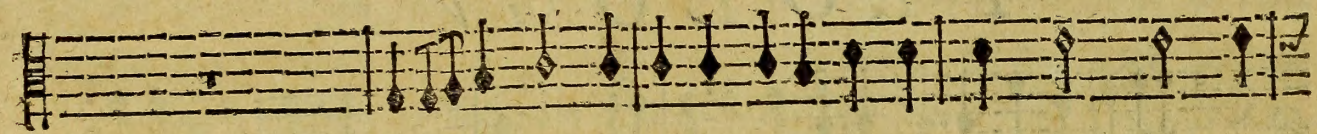


♩

OUVERTURE.

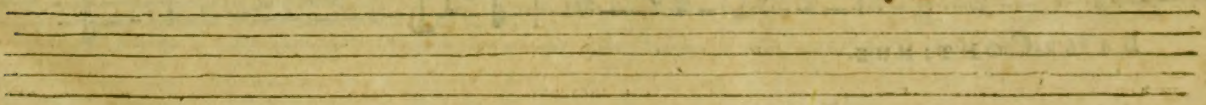
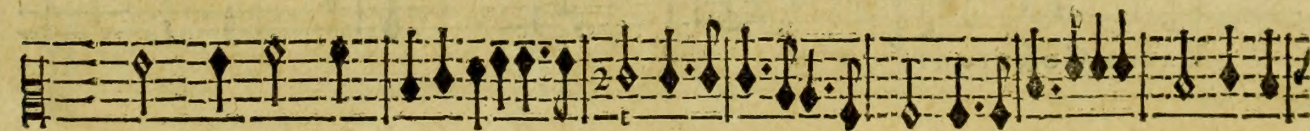
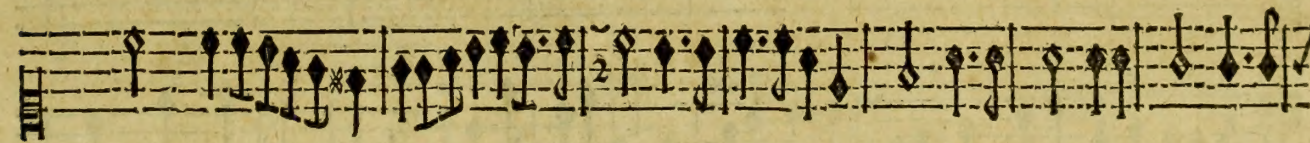
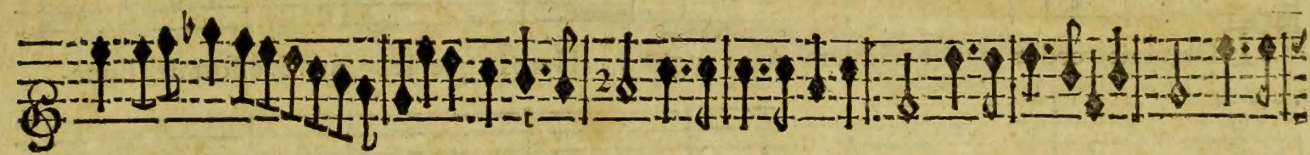
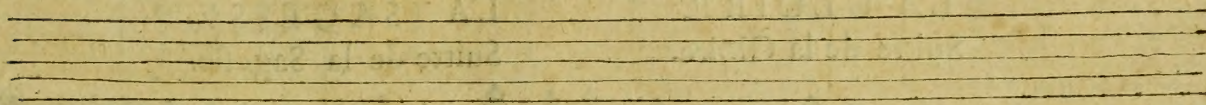
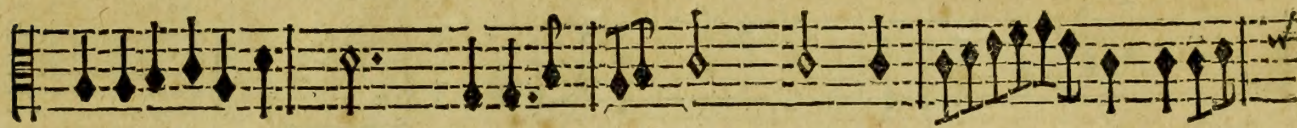
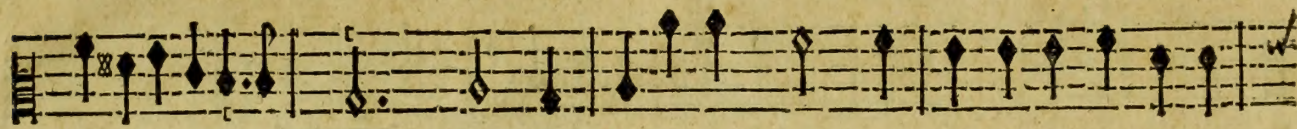
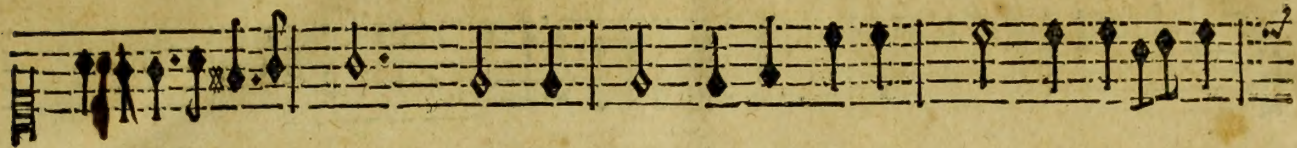
BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



PROLOGUE.

ii



Five staves of musical notation, likely for a vocal line and a basso continuo line. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 17th or 18th-century French opera.

LA GLOIRE.
 Suite de la Gloire.

LA SAGESSE.
 Suite de la Sageffe.

LA GLOIRE.
 Musical notation for the vocal line of the 'LA GLOIRE' section. It features a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Tout doit ceder dans l'Univers A l'auguste Heros que j'ai-me. L'effort des Enne-

Musical notation for the basso continuo line of the 'LA GLOIRE' section. It consists of a single staff with a 3/4 time signature and rests.

BASSE-CONTINUE.
 Musical notation for the basso continuo line of the 'LA SAGESSE' section. It includes various figures and accidentals such as flats and naturals.

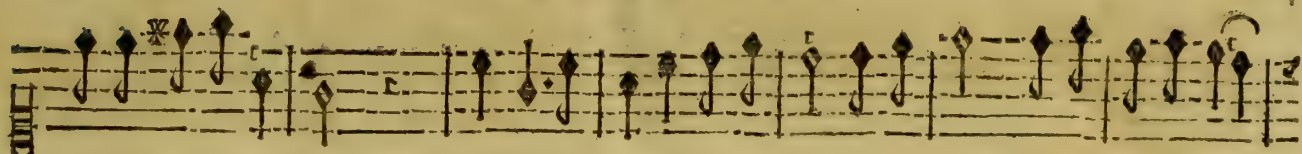
Musical notation for the vocal line of the 'LA SAGESSE' section. It features a treble clef and a 3/4 time signature. The melody includes some accidentals.

mis, les glaces des Hyvers, Les Rochers, les Fleuves, les Mers, Rien n'arreste l'ardeur de

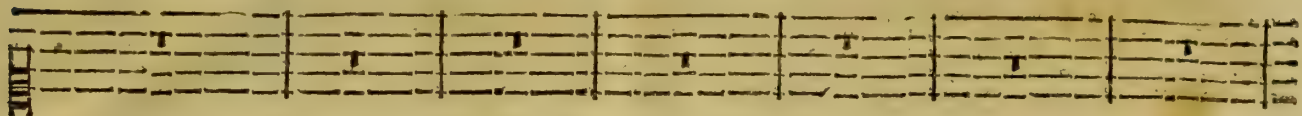
Musical notation for the basso continuo line of the 'LA SAGESSE' section. It consists of a single staff with rests.

BASSE-CONTINUE.
 Musical notation for the basso continuo line of the 'LA SAGESSE' section. It includes various figures and accidentals such as flats and naturals.

PROLOGUE



sa valeur extrême. Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai-



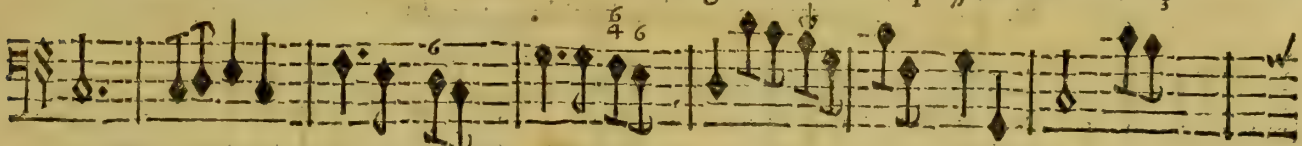
BASSE-CONTINUE.



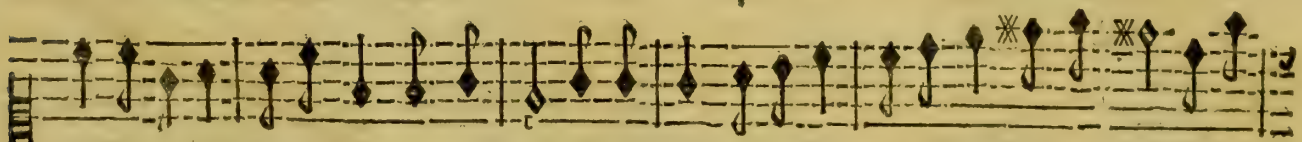
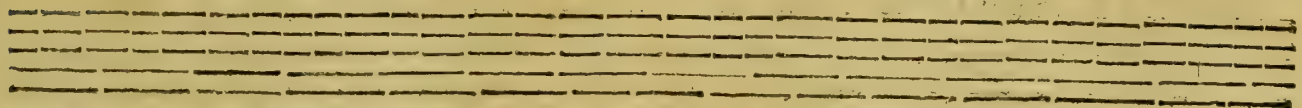
me.



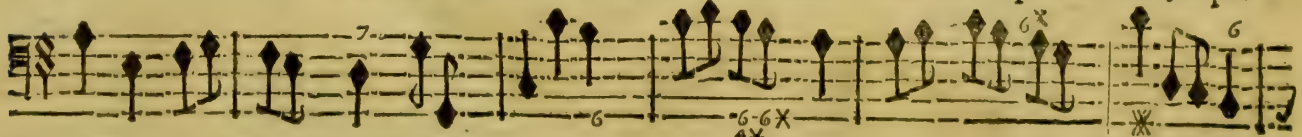
Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai- me. Il sçait



BASSE-CONTINUE.



l'art de tenir tous les Monstres aux fers: Il est Maistre absolu de cent Peuples di- vers, Et plus



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

Musical staff with notes and clef.

Tout doit ceder dans l'Uni- vers A l'au- guste He-

Musical staff with notes and clef.

Maistre encor de luy- mefme. Tout doit ceder dans l'Uni- vers A l'au- guste He-

Musical staff with notes, clef, and figured bass (6x, 4, 3, 6, 6, 46x, 6).

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and clef.

ros que j'ai- me.

Chan- tons, Chan-

Musical staff with notes and clef.

ros que j'ai- me. *viste* Chantons, Chantons la douceur de ses Loix.

Musical staff with notes, clef, and figured bass (4, 6, 6x).

viste BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and clef.

tons ses glo- rieux Ex-

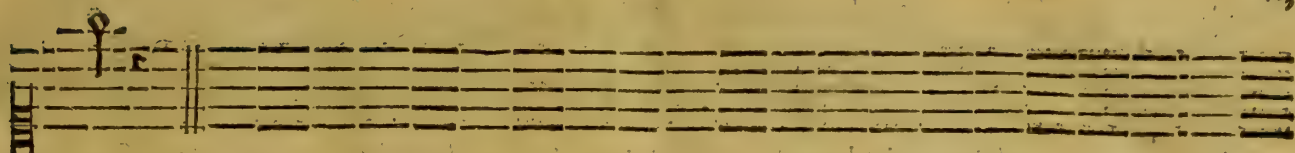
Empty musical staff.

Musical staff with notes and clef.

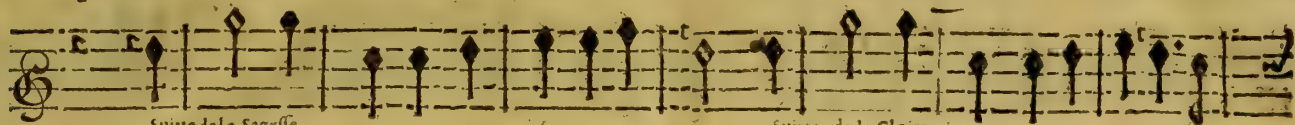
BASSE-CONTINUE.

Empty musical staff.

PROLOGUE.



ploits.



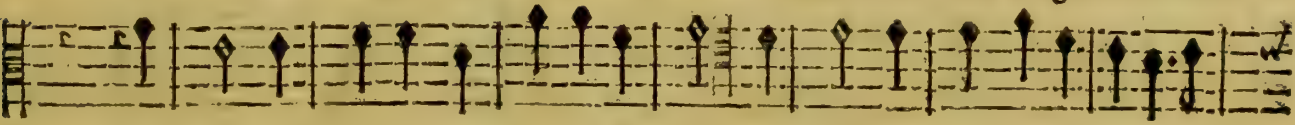
Suite de la Sageffe.

Suite de la Gloire.

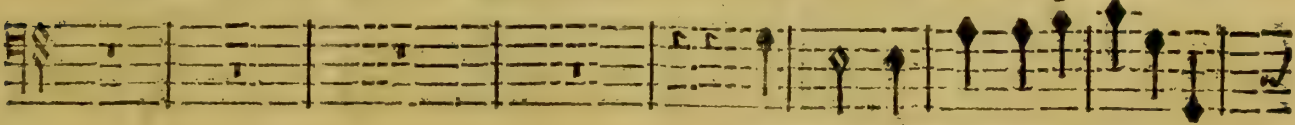
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



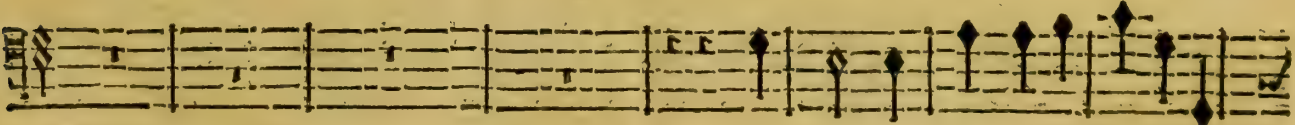
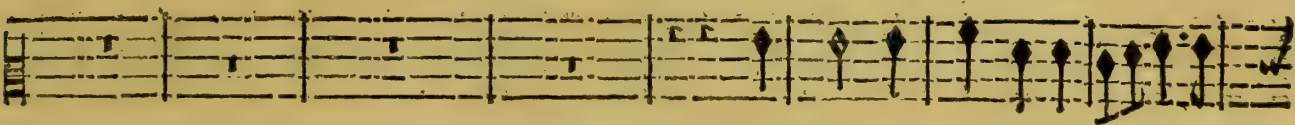
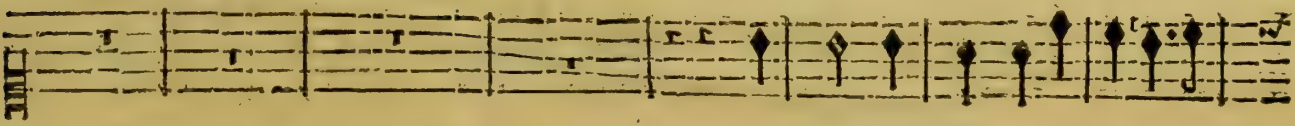
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



Chantons, chantons ses glorieux ex-

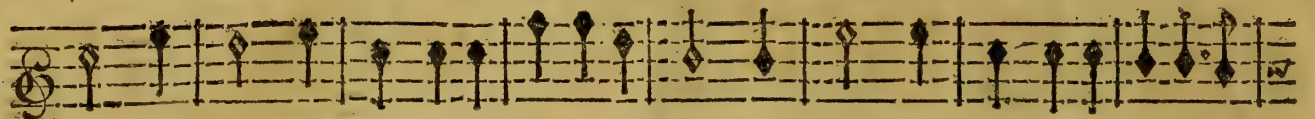


VIOLONS.

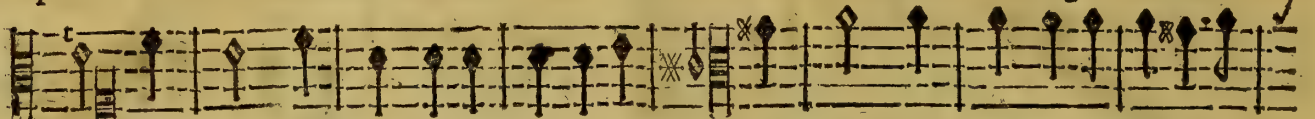


BASSE-CONTINUE.





ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



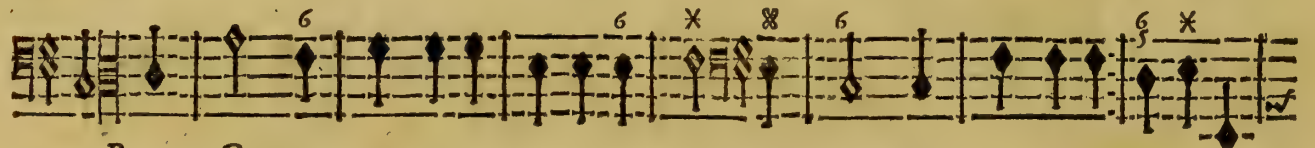
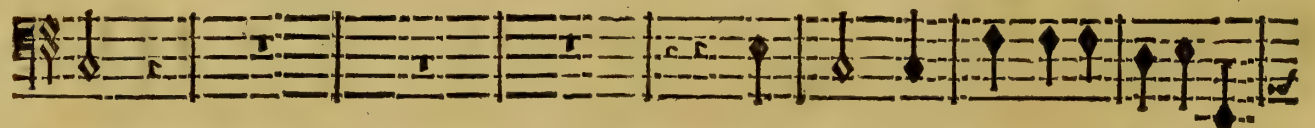
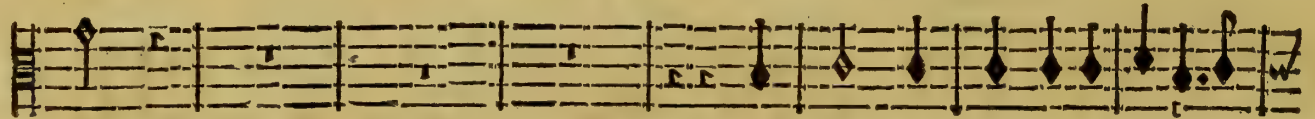
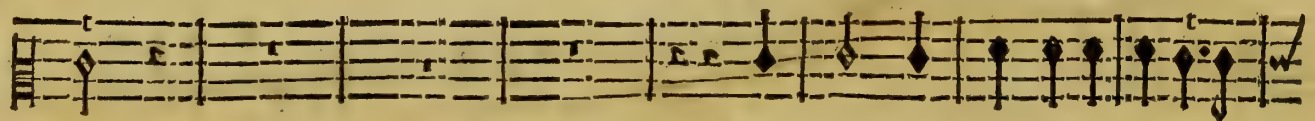
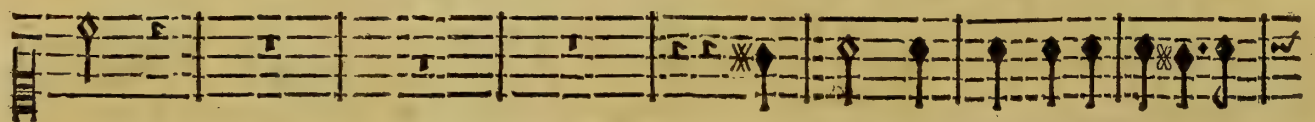
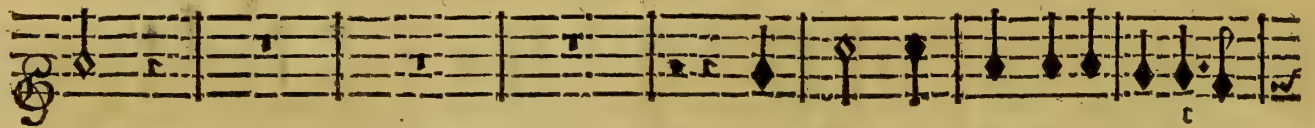
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



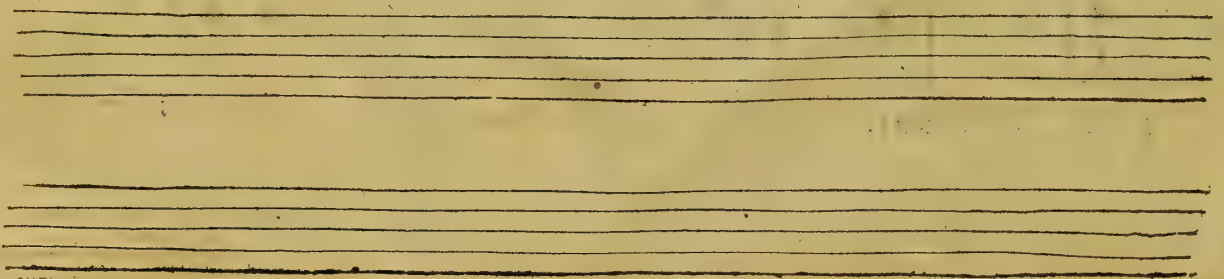
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



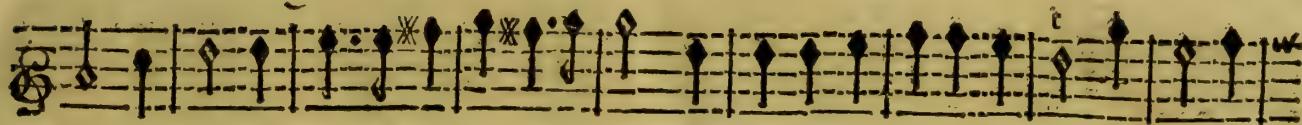
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



BASSE-CONTINUE.



PROLOGUE



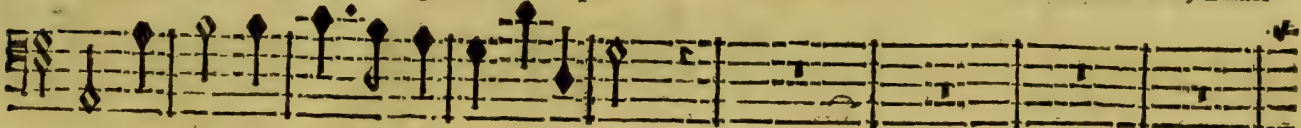
ploits. Chantós, Chantons ses glorieux Exploits. Chantons la douceur de ses loix. Chantós Chan-



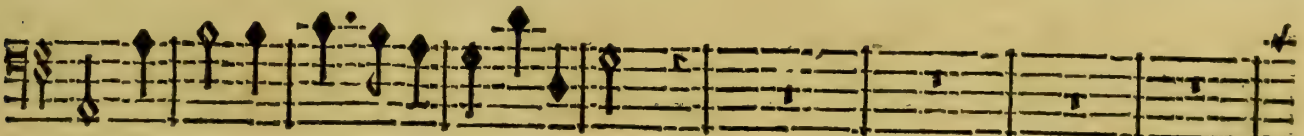
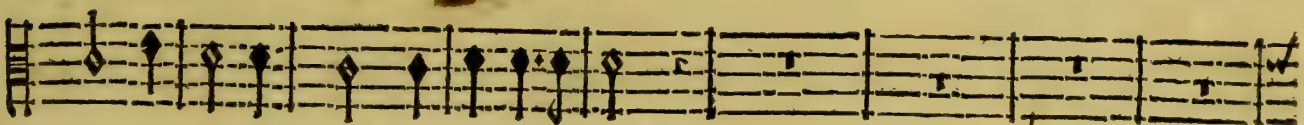
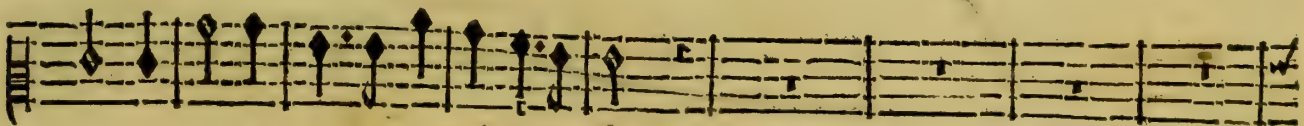
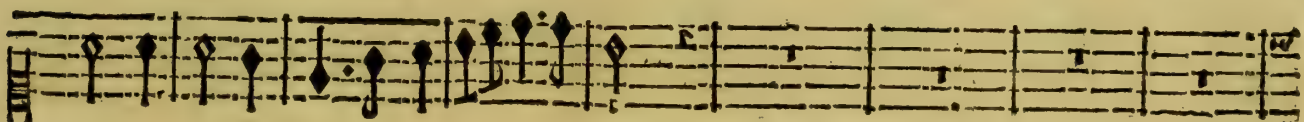
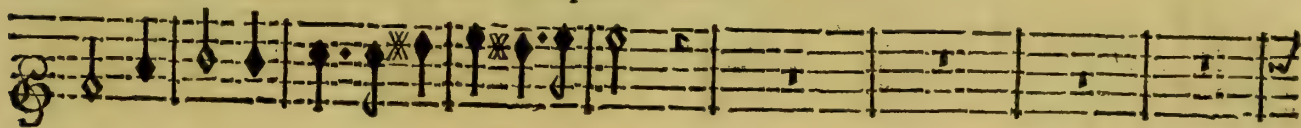
ploits. Chantós, Chantons ses glorieux Exploits. Chantons la douceur de ses loix. Chantós, Chan-



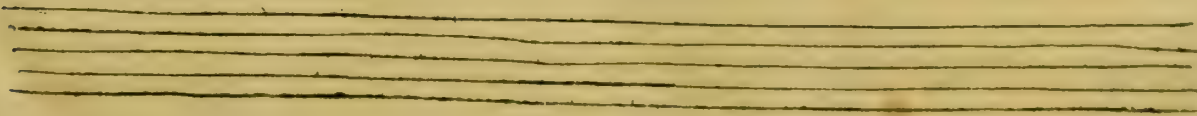
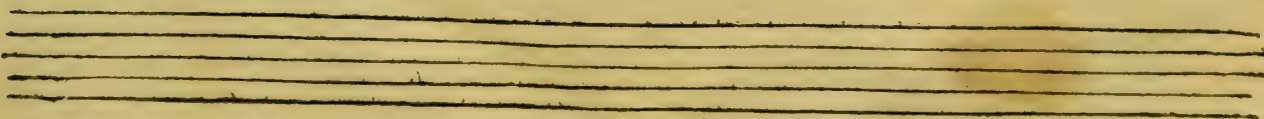
ploits. Chantós, Chantons ses glorieux Exploits. Chantons, Chantons, Chan-



ploits. Chantós, Chantons ses glorieux Exploits.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

The musical score consists of ten staves. The first four staves are vocal parts with lyrics: "ons la douceur de ses loix, Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-". The fifth staff is a basso continuo line with figured bass notation (7, 6, 6, x, 6, 6, x, 6, 6, 4). The remaining six staves are instrumental parts, likely for lute or harpsichord, with various ornaments and figures.

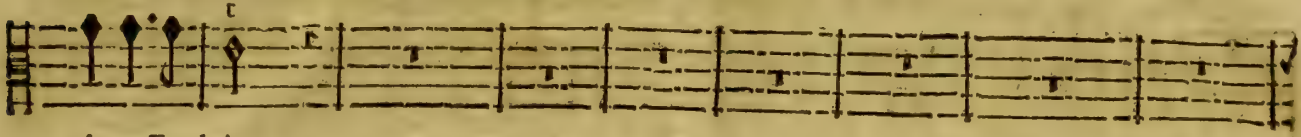
BASSE-CONTINUE.

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

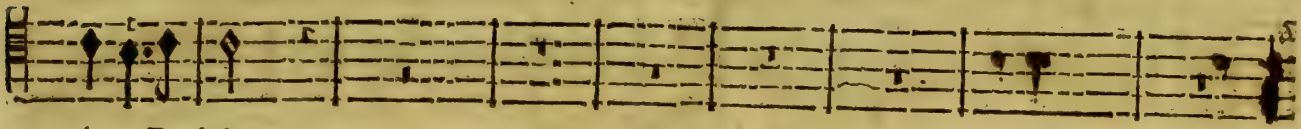
PROLOGUE



rieux Exploits.



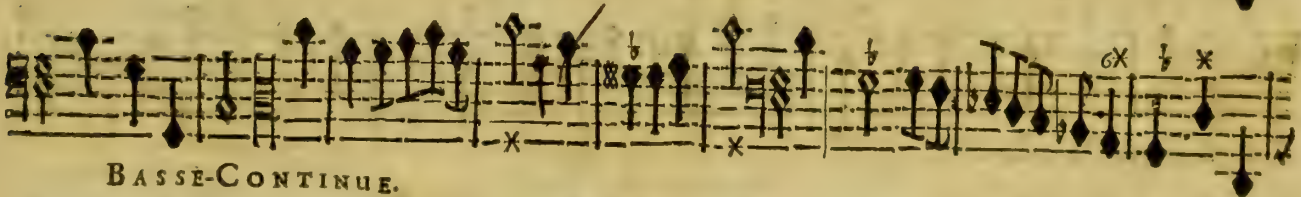
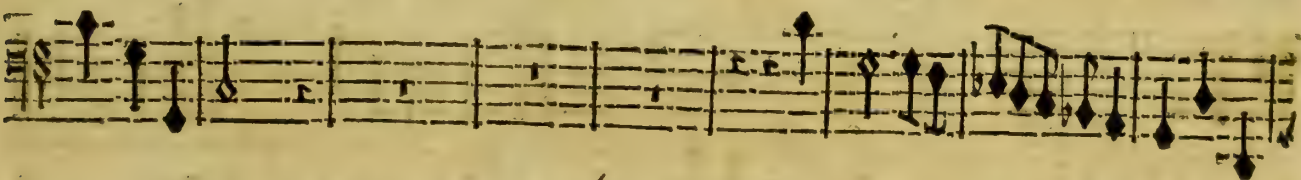
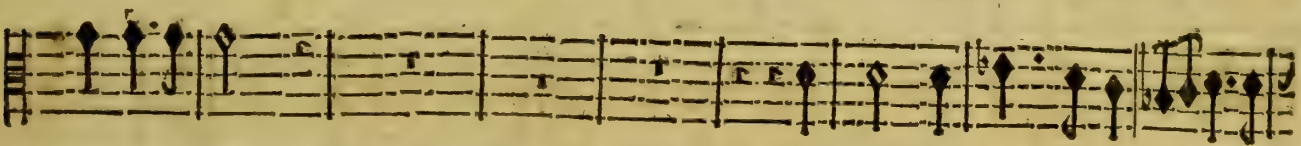
rieux Exploits .



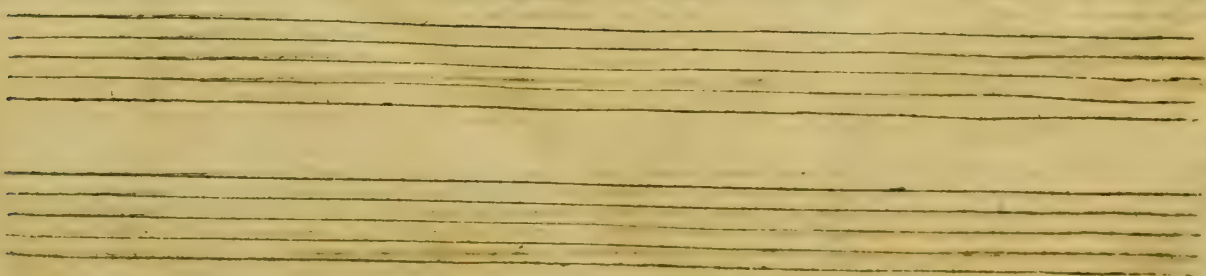
rieux Exploits.



rieux Exploits.



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.

Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.

Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.

Chantons, chantons ses glorieux exploits.

VIOLONS.

BASSE-CONTINUE.

PROLOGUE.

la Gloire.
D'une esgale tendresse, Nous aimons le mesme Vainqueur.

la Sageffe.
D'une esgale tendresse, Nous aimons le mesme Vainqueur. Fiere Gloire, c'est

BASSE-CONTINUE.

C'est vous, douce Sageffe, C'est vous qui partagez avec moy son grand

vous. C'est vous qui partagez avec moy son grand

BASSE-CONTINUE.

cœur. C'est vous, c'est vous qui partagez avec moy son grand cœur. Je l'emporto'is sur vous

cœur. C'est vous qui partagez avec moy son grand cœur.

BASSE-CONTINUE.

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

BASSE-CONTINUE.

cre avec ce sage Roy, Le destin de toute la terre.

La Victoire a suivy ce He-

ros en tous lieux; Mais pour montrer son amour pour la Gloire, Il se sert encor

BASSE-CONTINUE.

mieux De la paix que de la victoire. Au milieu du repos qu'il assure aux Hu-

mains, Il fait tomber sous ses puissantes mains Un Monstre qu'on a creû si longtëps invin-

creû si longtëps invin-

BASSE-CONTINUE.

creû si longtëps invin-

creû si longtëps invin-

creû si longtëps invin-

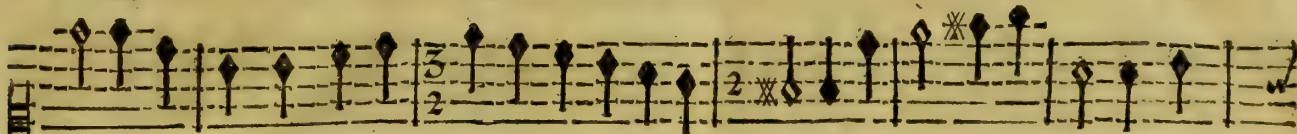
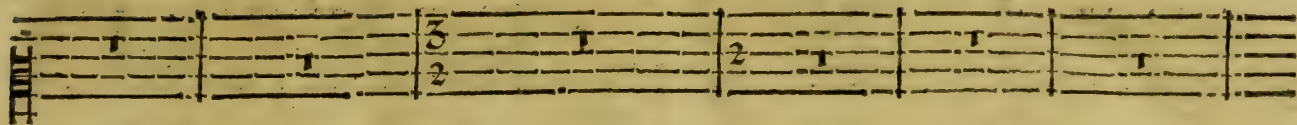
BASSE-CONTINUE.

creû si longtëps invin-

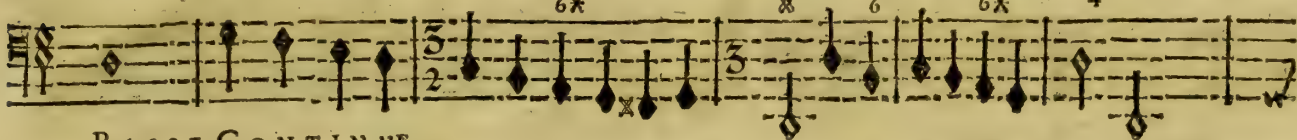
creû si longtëps invin-

creû si longtëps invin-

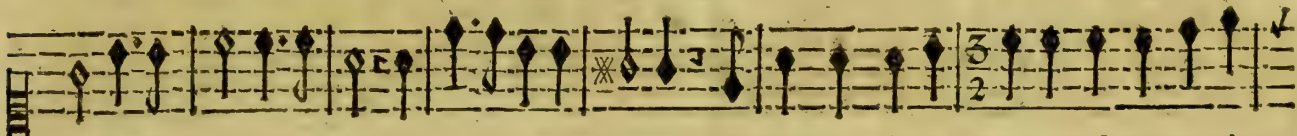
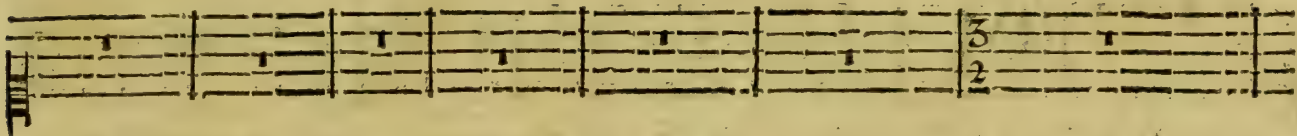
BASSE-CONTINUE.



cible : On voit dans ses tra- vaux combien il est sen- sible Pour vostre immortelle Beau-



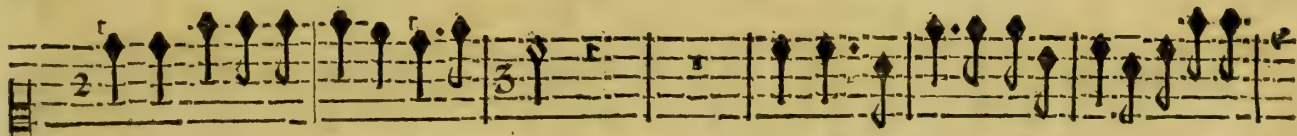
BASSE-CONTINUE.



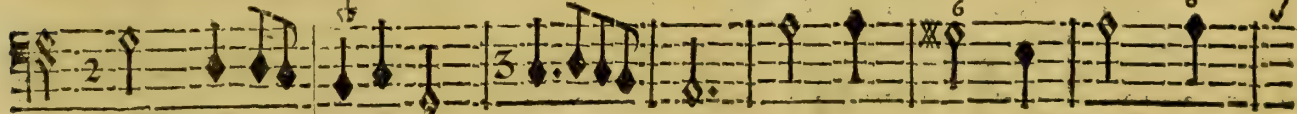
te. Il previent vos desirs, il passe vostre attente, L'amour dont il vous aime incessamment s'aug-



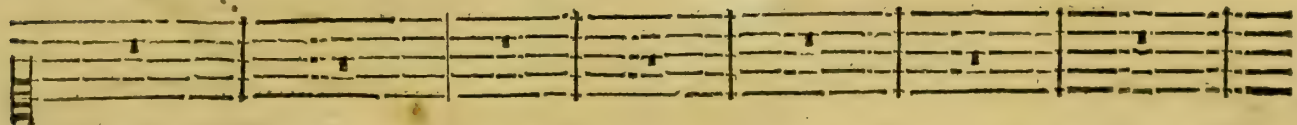
BASSE-CONTINUE.



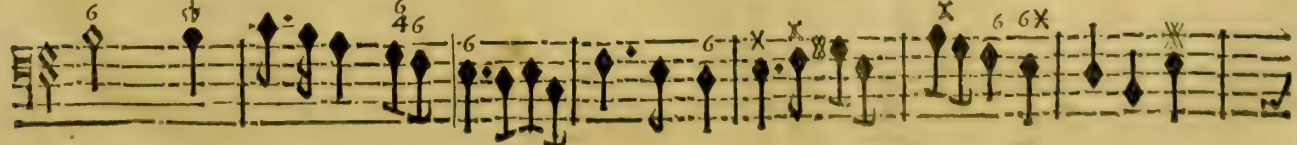
mente, Et n'a jamais tant esclate. Qu'un vain desir de preference, N'altere



BASSE-CONTINUE.



point l'intelligence Que ce Heros entre nous veut former : Dispu- tons seulement à qui



BASSE-CONTINUE.

Disputons seulement à qui sçait mieux l'aimer. Dés qu'on le voit pa-

sçait mieux l'aimer. Disputons seulement à qui sçait mieux l'aimer. Dés qu'on le voit pa-

sçait mieux l'aimer. Disputons seulement à qui sçait mieux l'aimer. Dés qu'on le voit pa-

BASSE-CONTINUE.

raistre; De quel cœur n'est-t'il point le Maistre? Qu'il est doux de suivre ses pas! Peut-

raistre; De quel cœur n'est-t'il point le Maistre? Qu'il est doux de suivre ses pas! Peut-

raistre; De quel cœur n'est-t'il point le Maistre? Qu'il est doux de suivre ses pas! Peut-

BASSE-CONTINUE.

on le connoître, Et ne l'aimer pas.

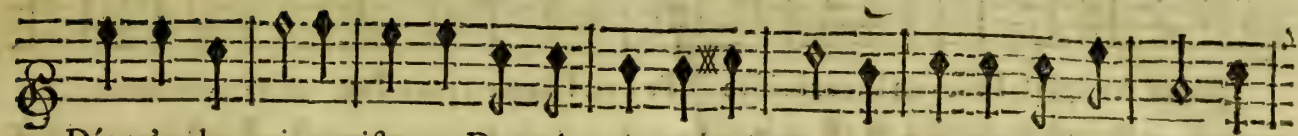
on le connoître, Et ne l'aimer pas.

on le connoître, Et ne l'aimer pas.

BASSE-CONTINUE.

PROLOGUE.

CHOEUR.



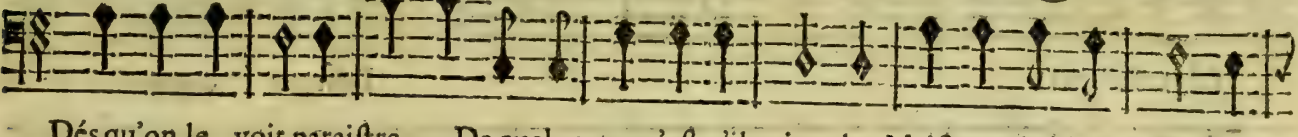
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



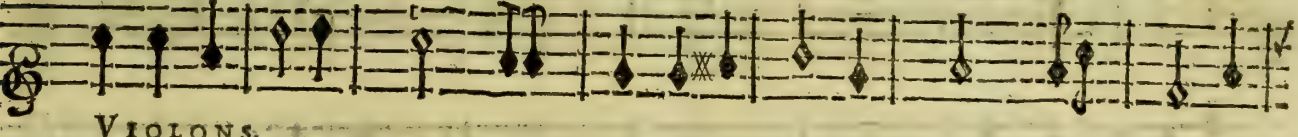
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



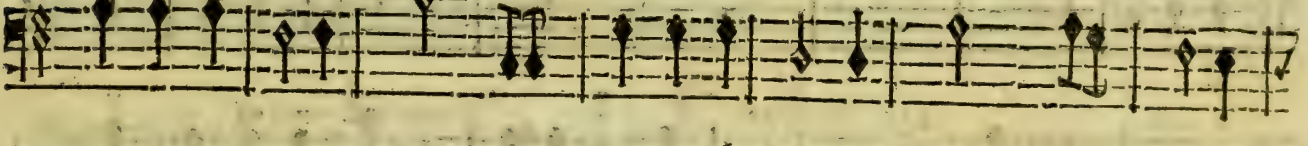
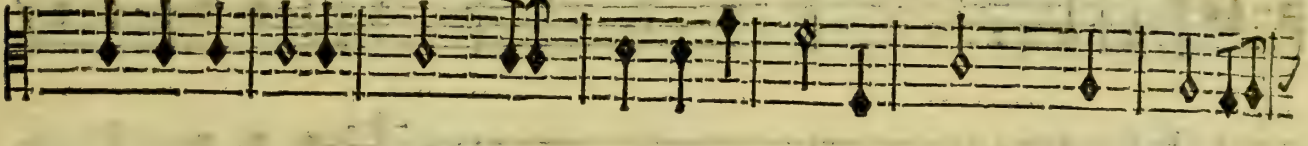
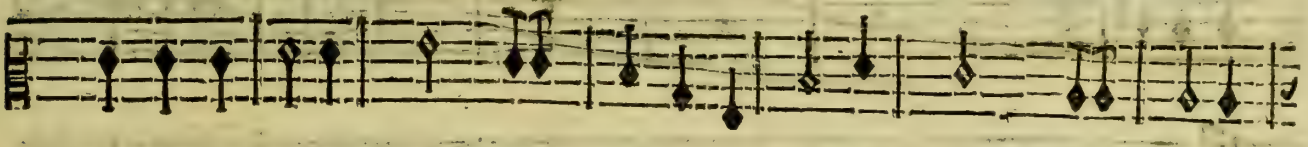
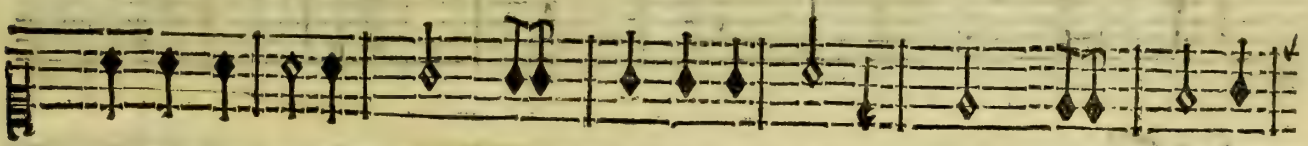
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



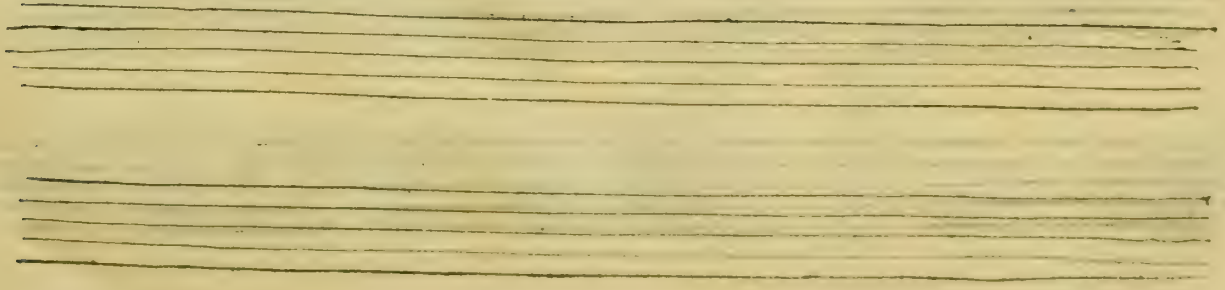
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



VIOLONS.



BASSE-CONTINUE.





suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et



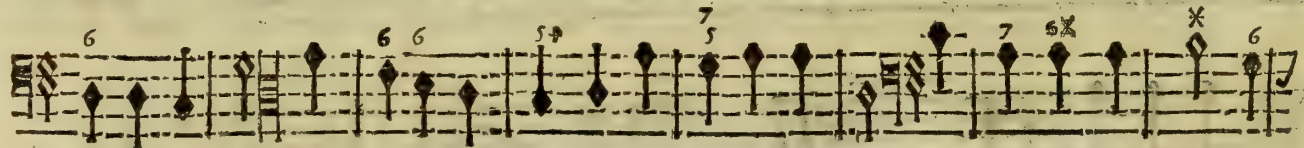
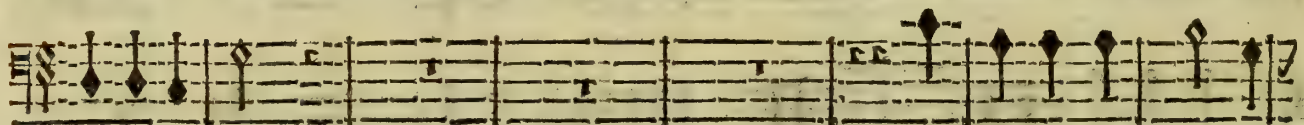
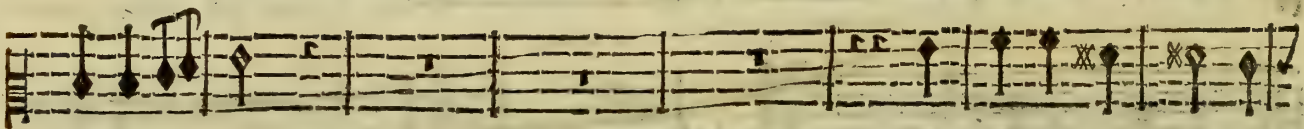
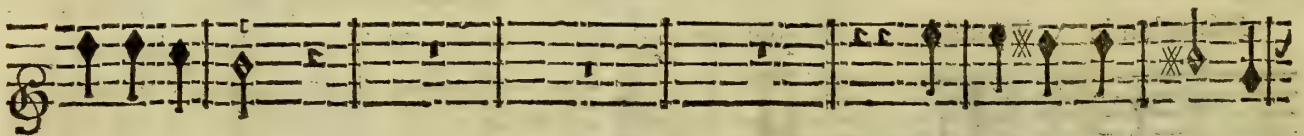
suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et



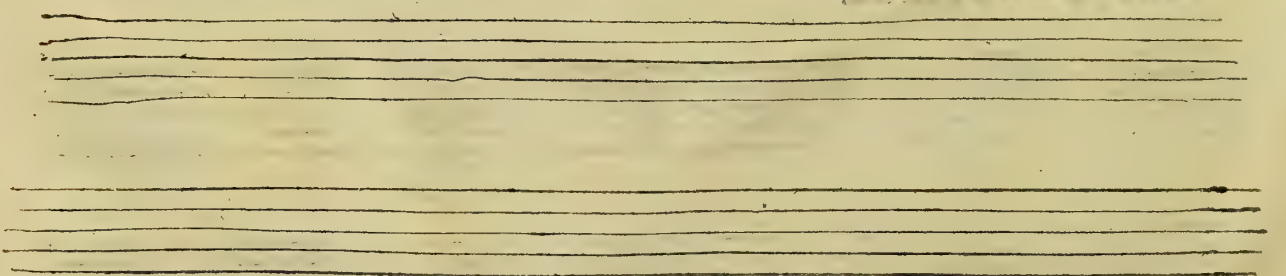
suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et



suivre ses pas! Peut-on le connaître Et



BASSE-CONTINUE.

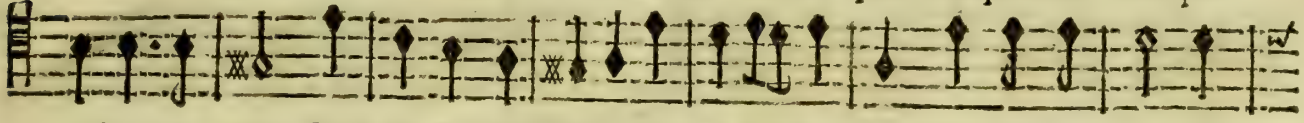




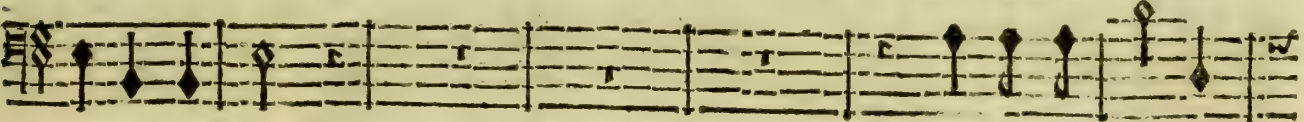
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Désqu'on le voit pa-



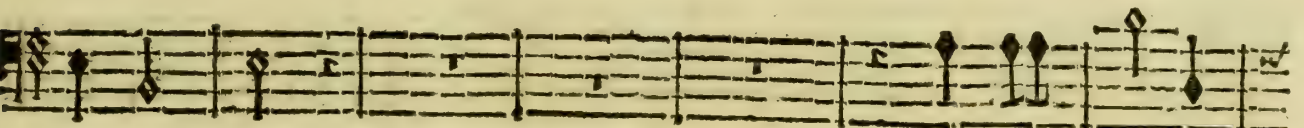
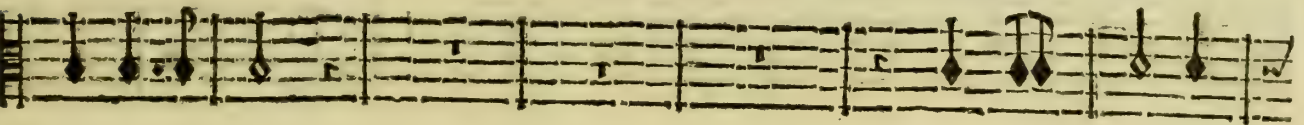
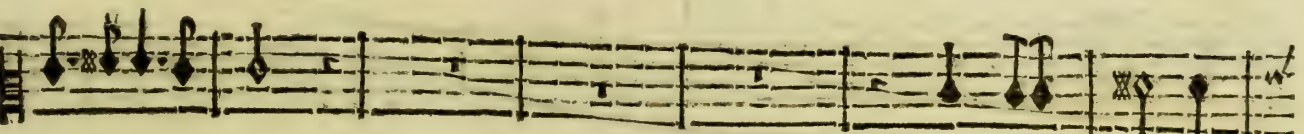
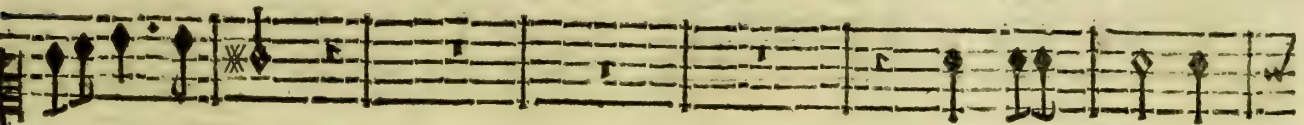
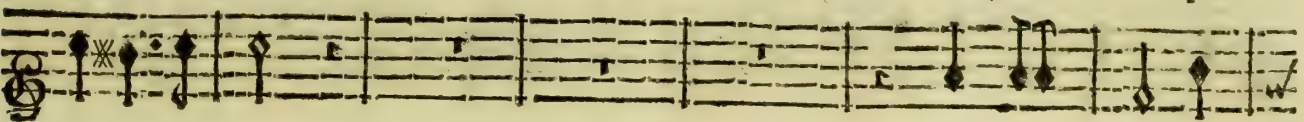
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Désqu'on le voit pa-



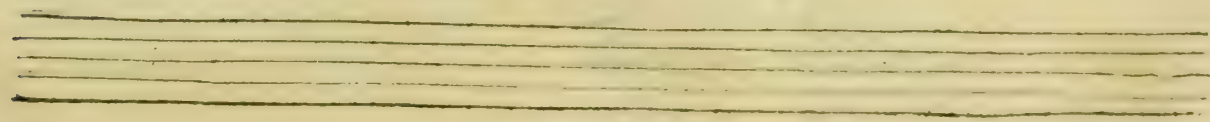
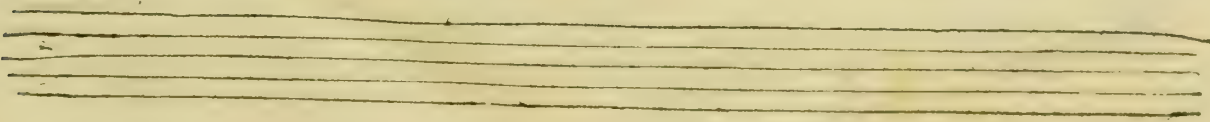
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Désqu'on le voit pa-



ne l'aimer pas? Désqu'on le voit pa-



BASSE-CONTINUE.





raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



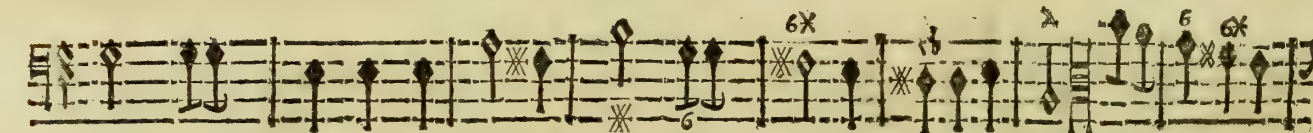
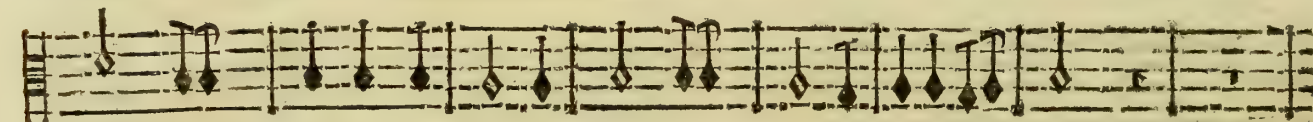
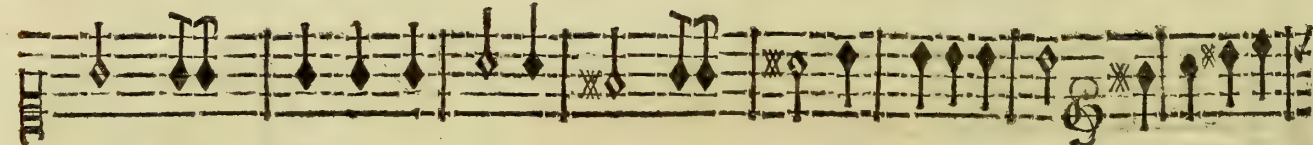
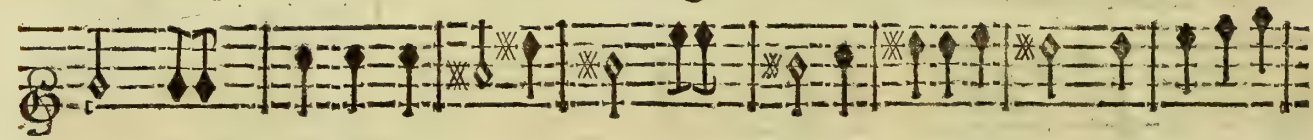
raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



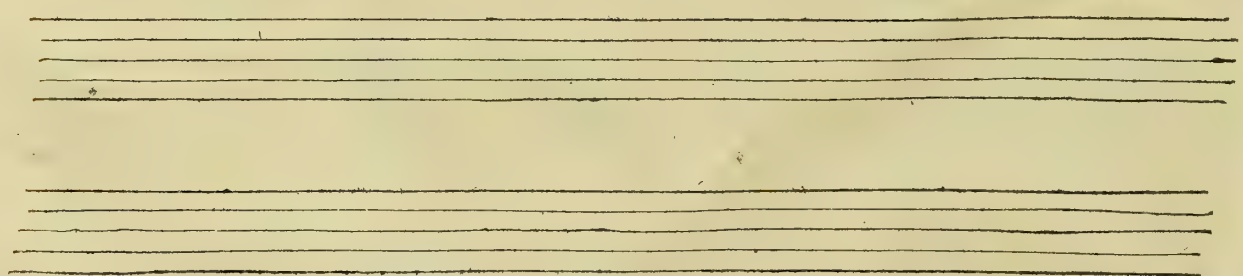
raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



BASSE-CONTINUE.



PROLOGUE.

Qu'il est doux de suivre ses pas. Peut-on le connaître Et

Qu'il est doux de suivre ses pas. Peut-on le connaître Et

Qu'il est doux de suivre ses pas. Peut-on le connaître Et

Qu'il est doux de suivre ses pas.

BASSE-CONTINUE.

5-6-6X 6-6 sb

The musical score consists of ten staves. The first four staves are vocal lines with lyrics. The fifth staff is a basso continuo line with figured bass notation. The remaining five staves are empty.

Five empty musical staves, likely for a second set of voices or instruments.

ARMIDE, TRAGEDIE.

ne l'aimer pas! Peut-on le connoître Et ne l'aymer pas? Qu'il est doux de suivre ses

ne l'aimer pas! Peut-on le connoître Et ne l'aimer pas? Qu'il est doux de suivre ses

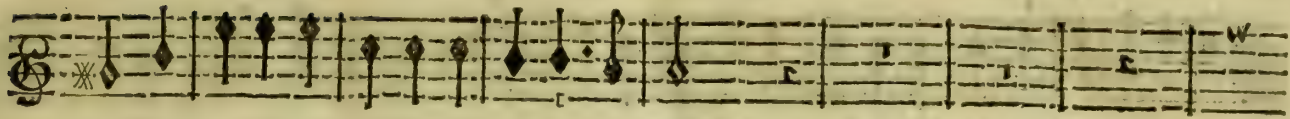
ne l'ai-mer pas! Peut-on le connoître Et ne l'aimer pas? Qu'il est doux de suivre ses

Peut-on le connoître Et ne l'ai-mer pas! Qu'il est doux de suivre ses

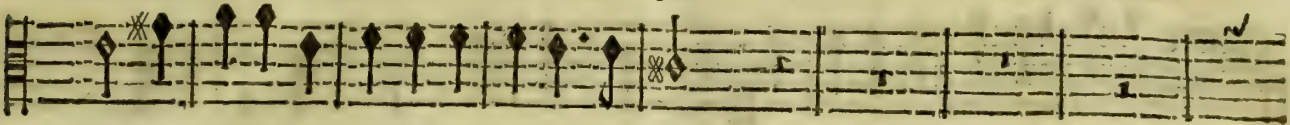
The musical score consists of ten staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are for the basso continuo. The seventh and eighth staves are for the voice. The ninth and tenth staves are for the basso continuo. The lyrics are: "ne l'aimer pas! Peut-on le connoître Et ne l'aymer pas? Qu'il est doux de suivre ses", "ne l'aimer pas! Peut-on le connoître Et ne l'aimer pas? Qu'il est doux de suivre ses", "ne l'ai-mer pas! Peut-on le connoître Et ne l'aimer pas? Qu'il est doux de suivre ses", and "Peut-on le connoître Et ne l'ai-mer pas! Qu'il est doux de suivre ses".

BASSE-CONTINUE.

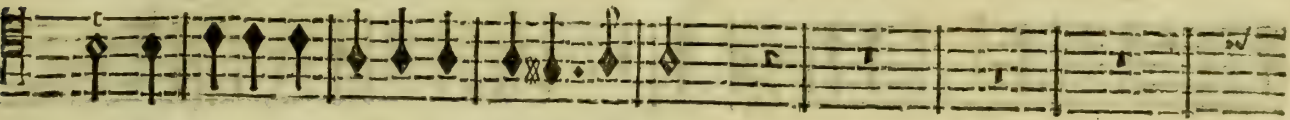
Two sets of empty musical staves, each consisting of five lines, provided for the basso continuo accompaniment.



pas? Peut-on le connoître Et ne l'aimer pas?



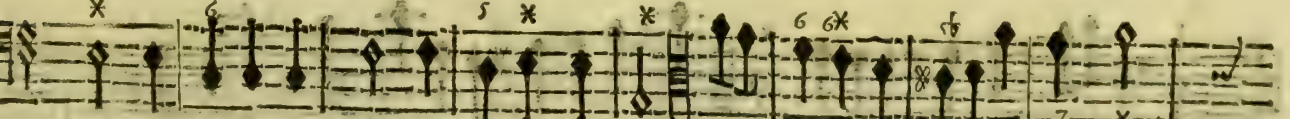
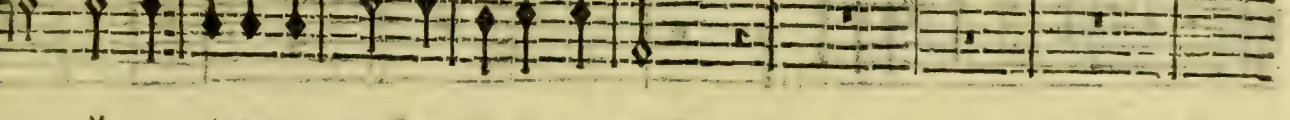
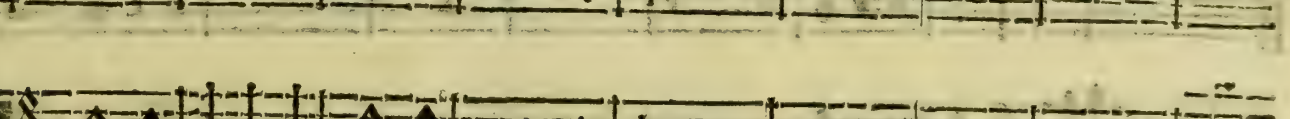
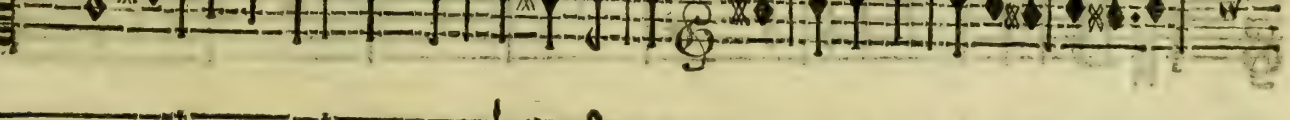
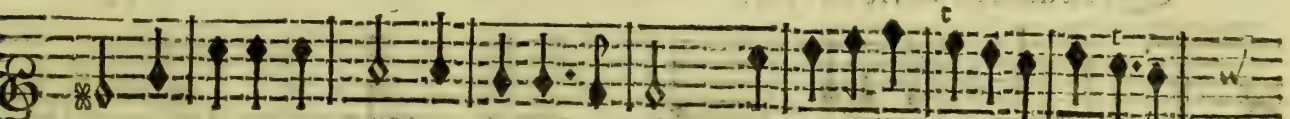
pas? Peut-on le connoître Et ne l'aimer pas?



pas? Peut-on le connoître Et ne l'aimer pas?

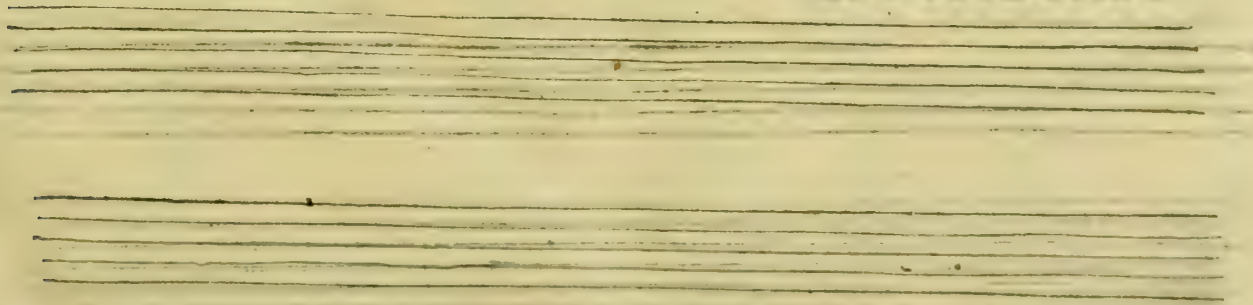


pas, Peut-on le connoître Et ne l'aimer pas?



BASSE-CONTINUE.

BASSE-CONTINUE.



ARMIDE TRAGEDIE.

A musical staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of notes and rests, with some notes marked with a 'c' above them.

Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-

A musical staff in treble clef, continuing the melody from the first staff.

Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-

A musical staff in treble clef, continuing the melody.

Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-

A musical staff in treble clef, continuing the melody.

Qu'il est doux de suivre ses pas! Peut-

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody. It includes some figured bass notation below the notes.

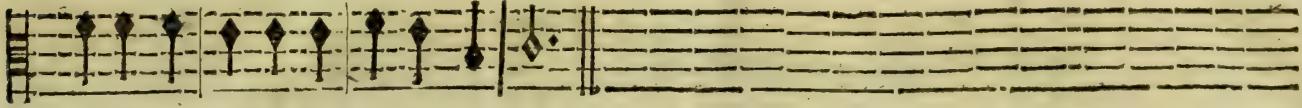
BASSE-CONTINUE.

An empty musical staff with a treble clef.

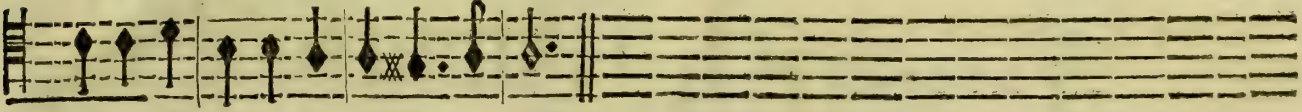
An empty musical staff with a treble clef.



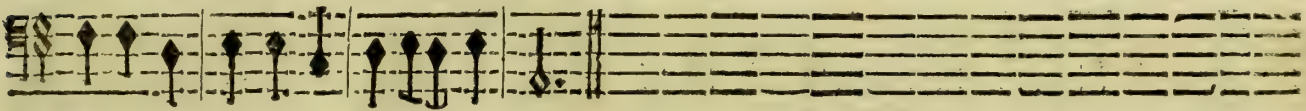
on le connoître Et ne l'aimer pas ?



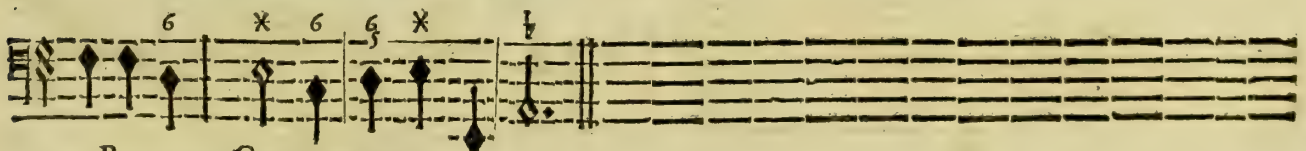
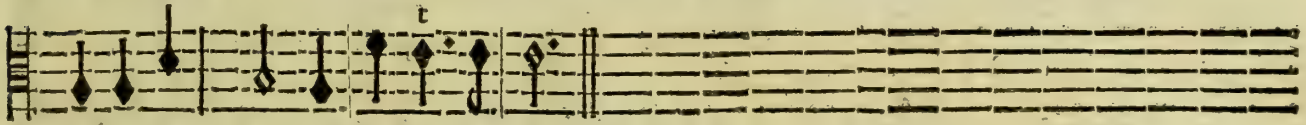
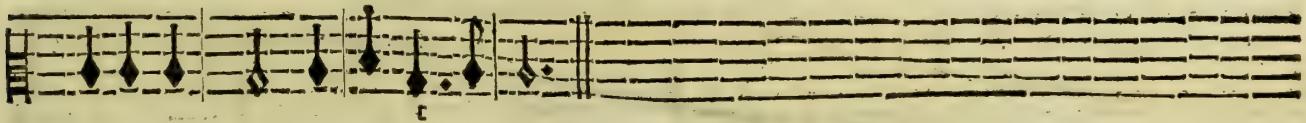
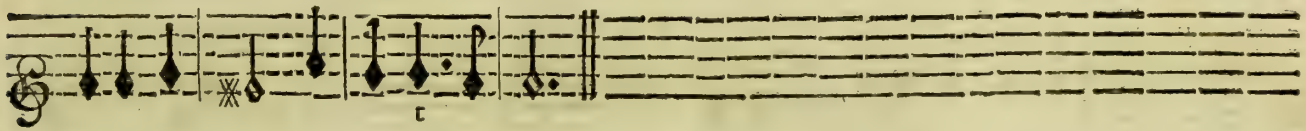
on le connoître Et ne l'aimer pas ?



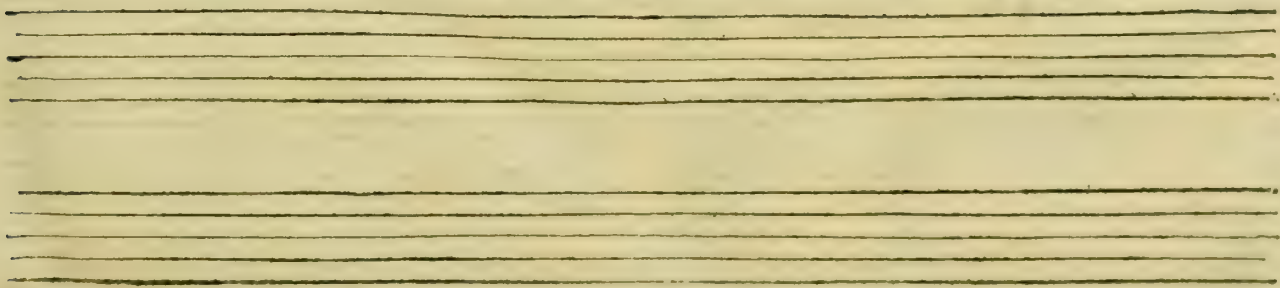
on le connoître Et ne l'aimer pas ?



on le connoître Et ne l'ai-mer pas ?



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

ENTRÉE.

2

FLUTES.

2

FLUTES.

2

2

2

2

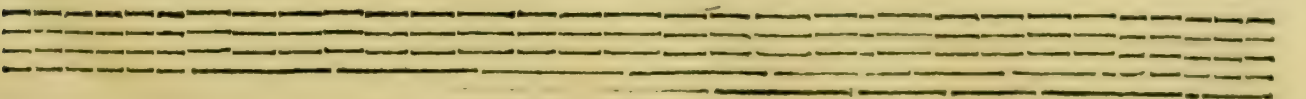
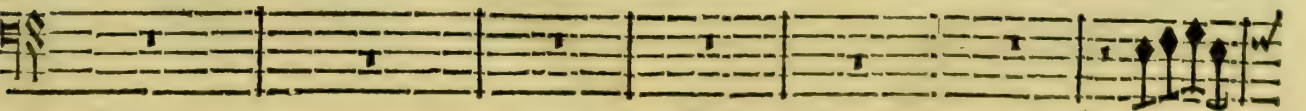
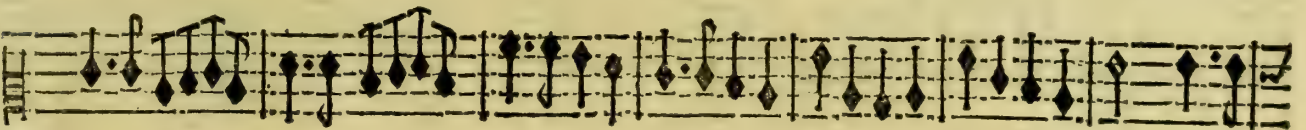
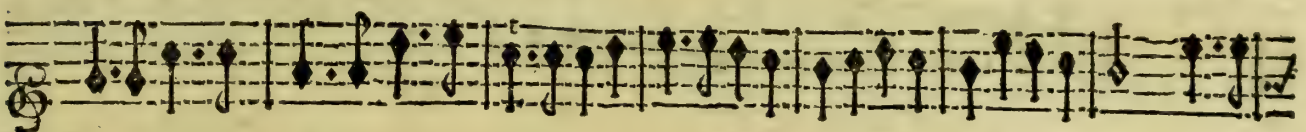
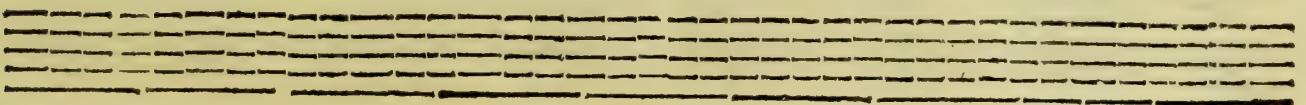
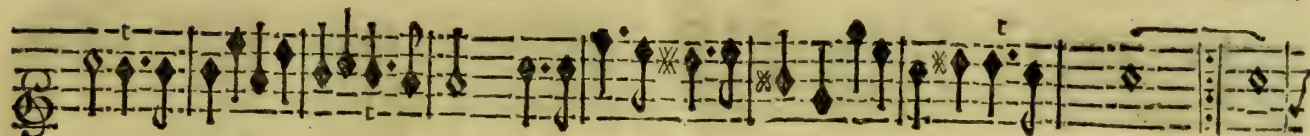
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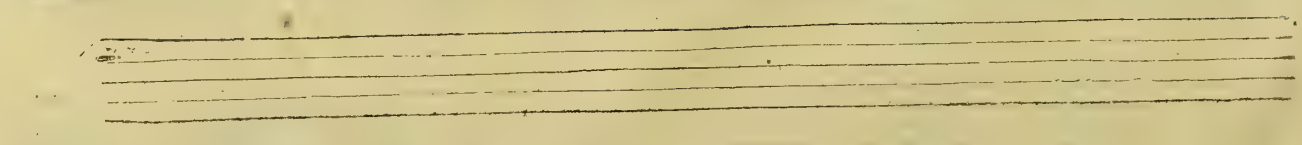
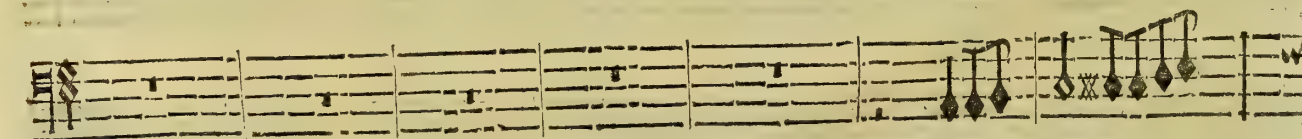
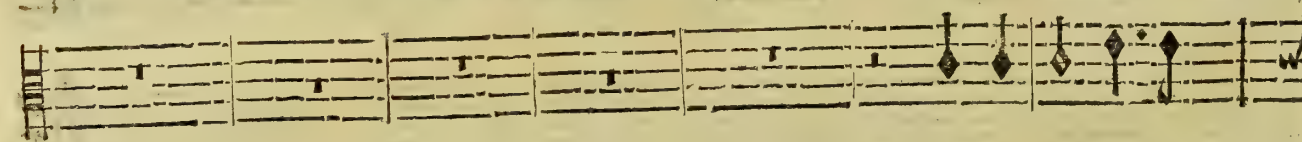
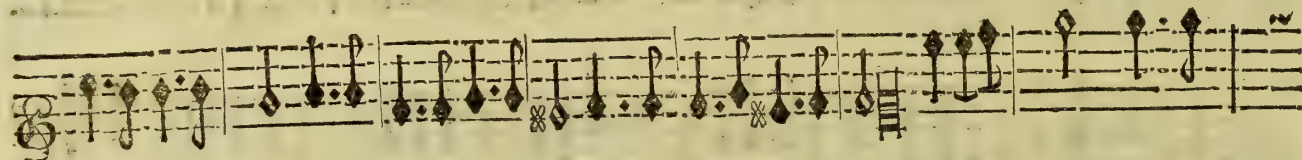
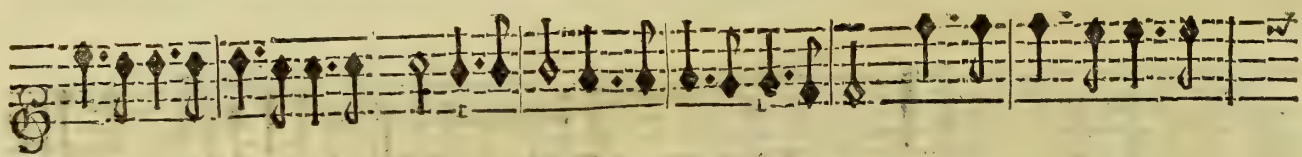
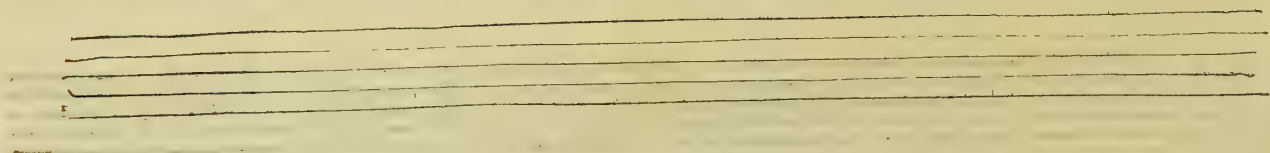
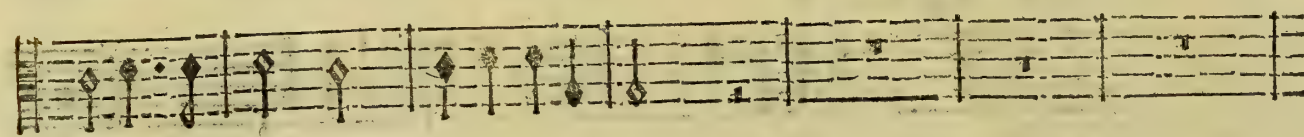
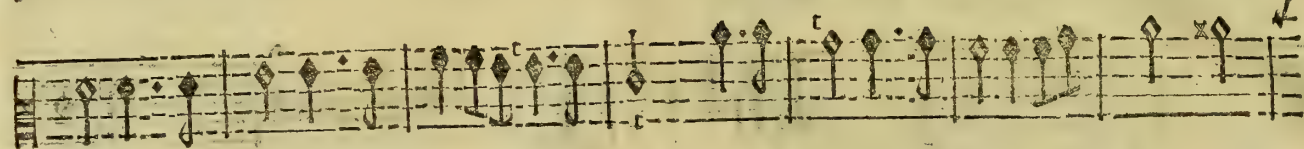
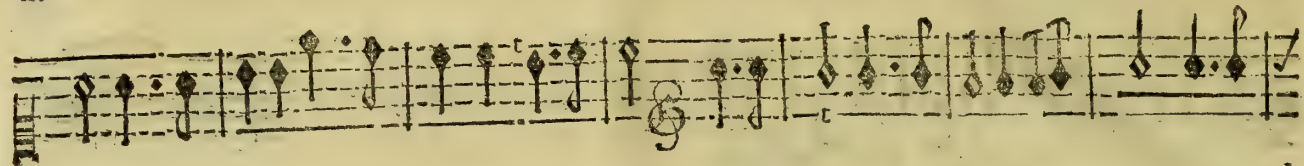
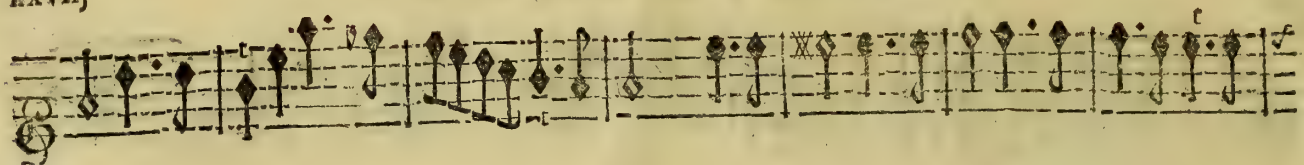
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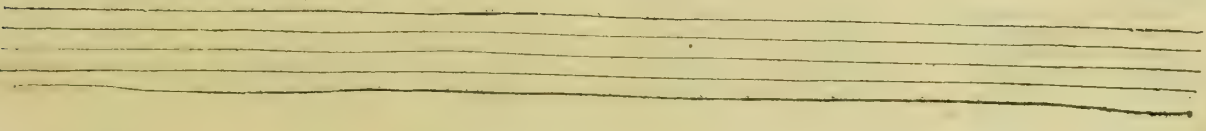
P R O L O G U E.





PROLOGUE.

The Prologue section consists of five staves of music. The first staff is in treble clef, and the subsequent four staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several repeat signs and dynamic markings throughout the section.



FLUTES.

The first staff of the Flutes section, in treble clef, 3/4 time signature. It begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes.

MENUET.

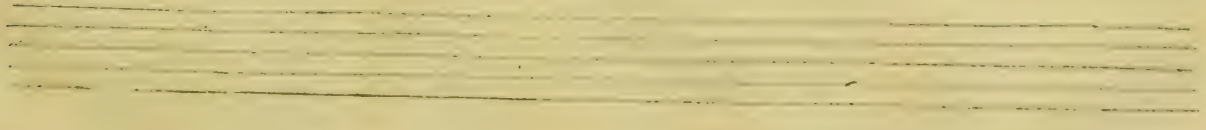
FLUTES.

The second staff of the Flutes section, in treble clef, 3/4 time signature. It continues the melodic line with eighth and sixteenth notes.

The third staff of the Flutes section, in treble clef, 3/4 time signature. It continues the melodic line with eighth and sixteenth notes.

The fourth staff of the Flutes section, in treble clef, 3/4 time signature. It continues the melodic line with eighth and sixteenth notes.

The fifth staff of the Flutes section, in treble clef, 3/4 time signature. It continues the melodic line with eighth and sixteenth notes.



ARMIDE, TRAGEDIE.

The first system of music consists of five staves. The top staff is a vocal line in treble clef. The second staff is a keyboard accompaniment in treble clef, featuring several asterisks. The third staff is a keyboard accompaniment in bass clef, marked with a 'c' below it. The fourth and fifth staves are empty.

Two empty musical staves, one in treble clef and one in bass clef.

The second system of music consists of five staves. The top staff is a vocal line in treble clef, marked with a 'c' below it and a 'fin.' above it. The second staff is a keyboard accompaniment in treble clef, marked with a 'fin.' below it. The third staff is a keyboard accompaniment in bass clef, marked with a 'fin.' below it. The fourth and fifth staves are empty.

Two empty musical staves, one in treble clef and one in bass clef.

PROLOGUE

GAVOTTE.

RONDEAU.

First staff of music, treble clef, 2/4 time signature. It begins with a treble clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Second staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Third staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Fourth staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Fifth staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Six empty musical staves, likely a placeholder for another part of the piece.

Sixth staff of music, treble clef, 2/4 time signature. It begins with a treble clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

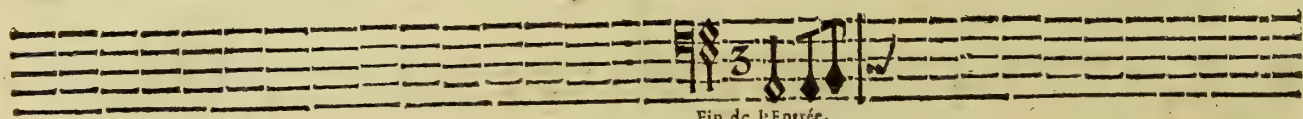
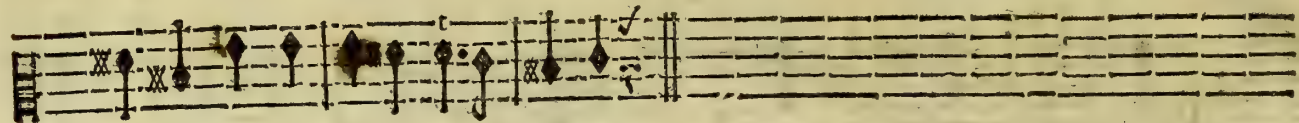
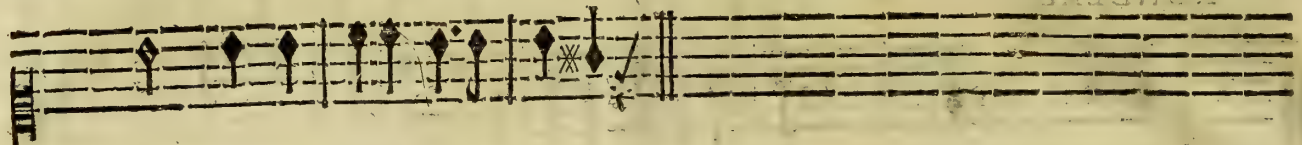
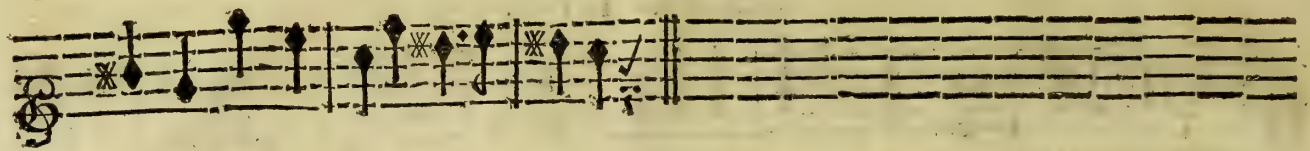
Seventh staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Eighth staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

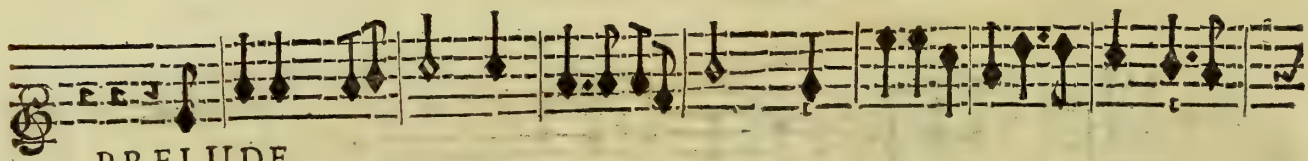
Ninth staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

Tenth staff of music, bass clef, 2/4 time signature. It begins with a bass clef and a '2' above the staff. The music consists of eighth and sixteenth notes. A 'fin.' marking is present at the end of the staff.

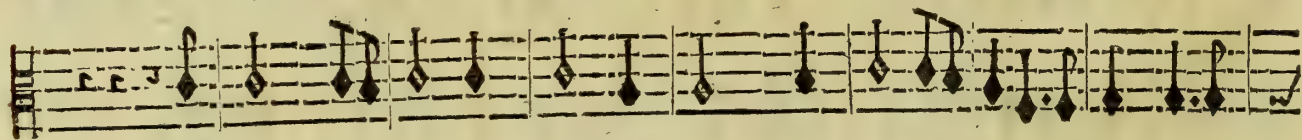
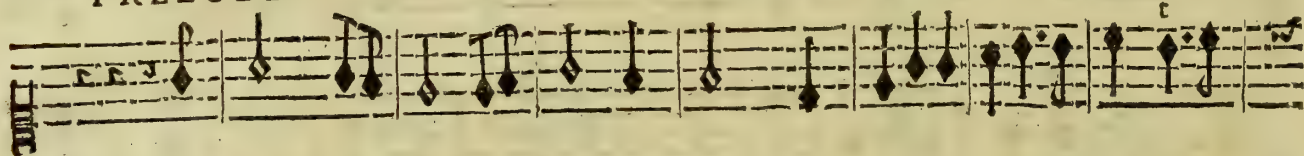
Six empty musical staves, likely a placeholder for another part of the piece.



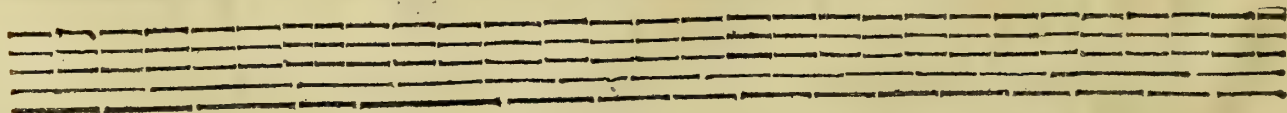
Fin de l'Entrée.



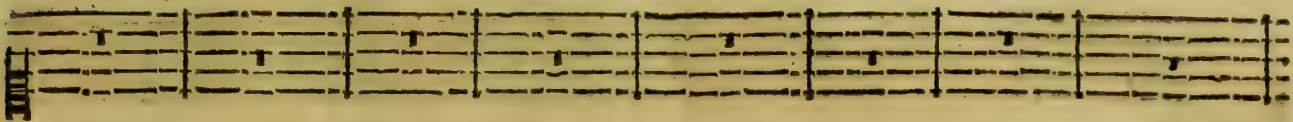
PRELUDE.



BASSE CONTINUE.



LA GLOIRE.



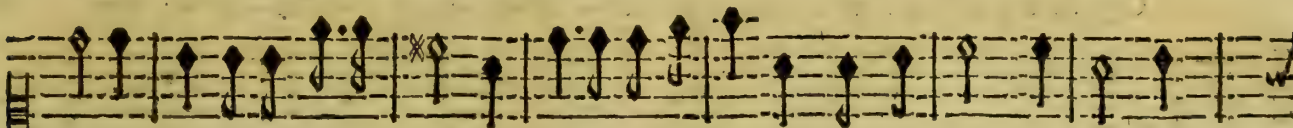
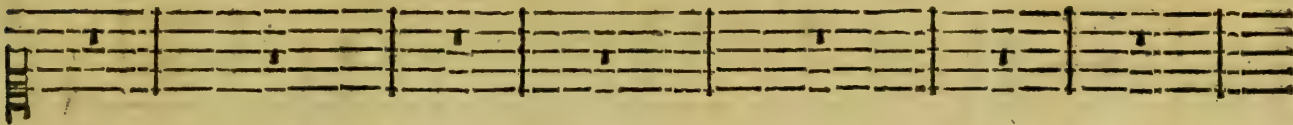
LA SAGESSE.



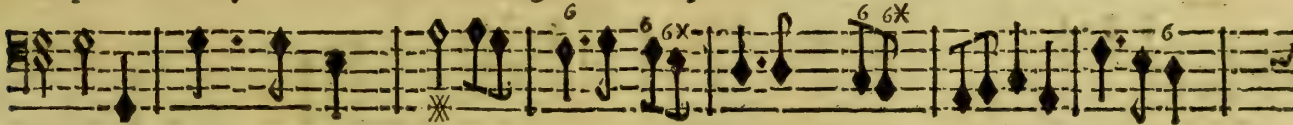
Suivons nostre Heros, que rié ne nous se- pare. Il nous invite aux Jeux qu'õ luy pre-



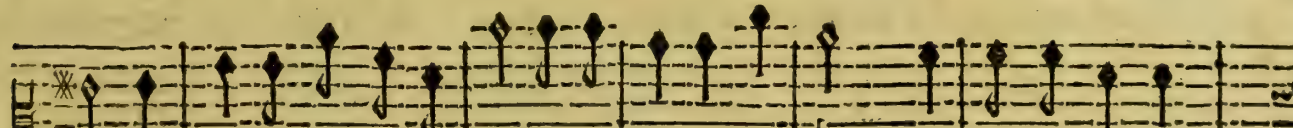
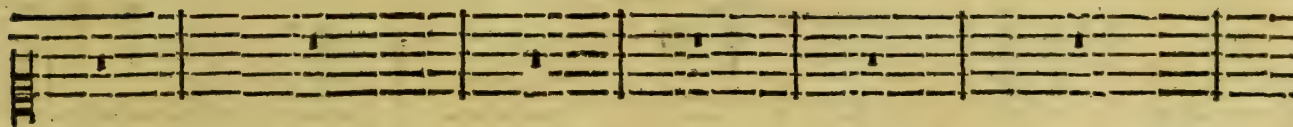
BASSE-CONTINUÛ.



pare: Nous y verrons Renaud malgré la volupté; Suivre un conseil fi- dele &



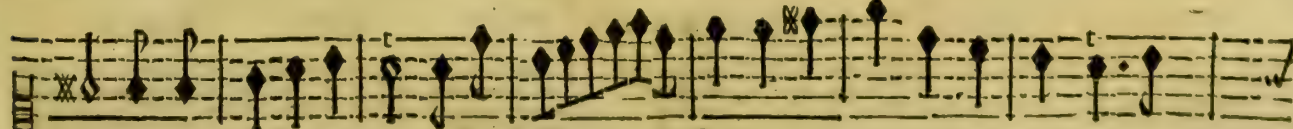
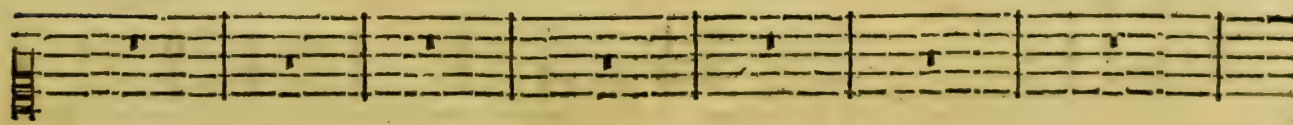
BASSE-CONTINUÛ.



sage, Nous le verrons for- tir du Pa- lais enchan- té, Où par l'amour d'Ar-



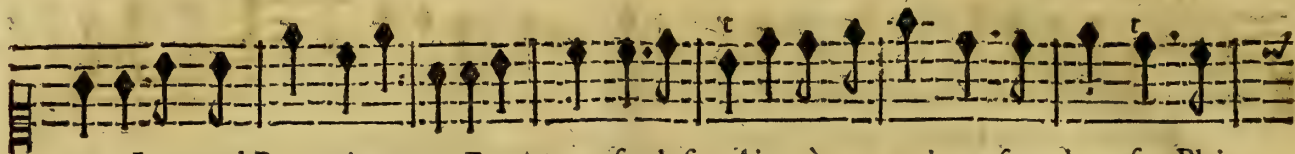
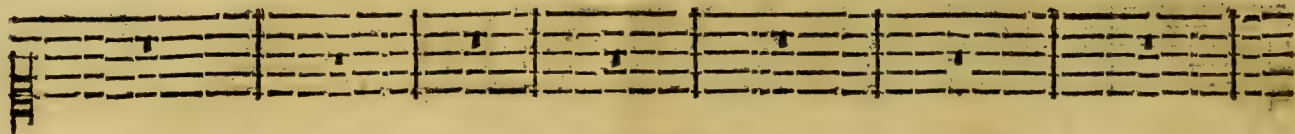
BASSE-CONTINUÛ.



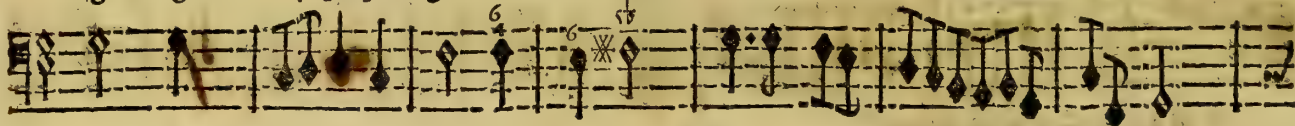
mide il estoit arresté, Et voler où la gloire appelle son cou-



BASSE-CONTINUÛ.



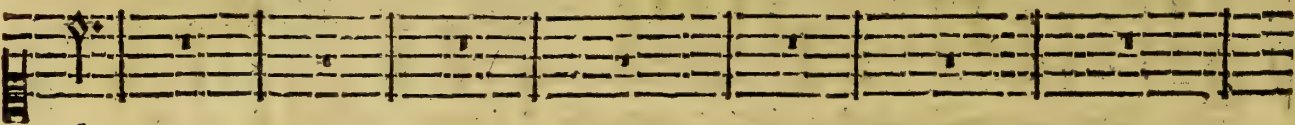
rage, Le grand Roy qui partage Entre nous ses desirs Aime à nous voir mefme dans fes Plai-



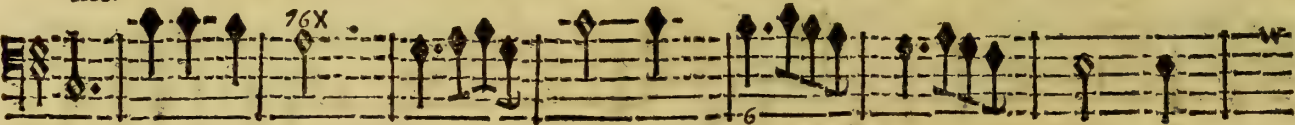
BASSE-CONTINUE.



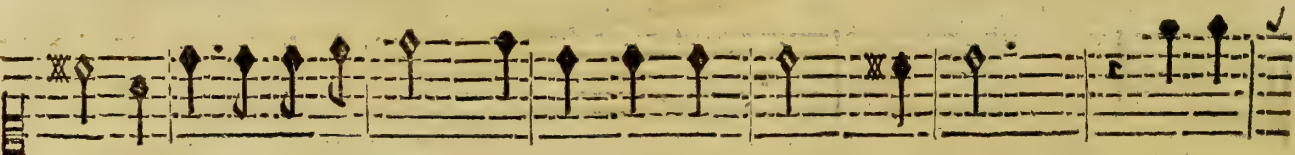
Que l'esclat de fon nom s'estende au bout du Monde, Quel'es-clat de fon



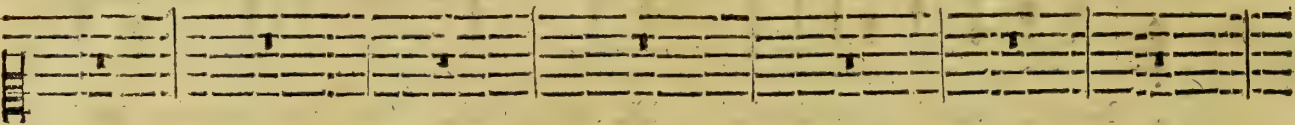
sirs.



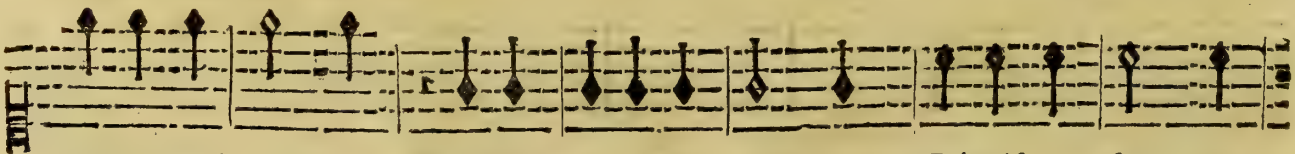
BASSE-CONTINUE.



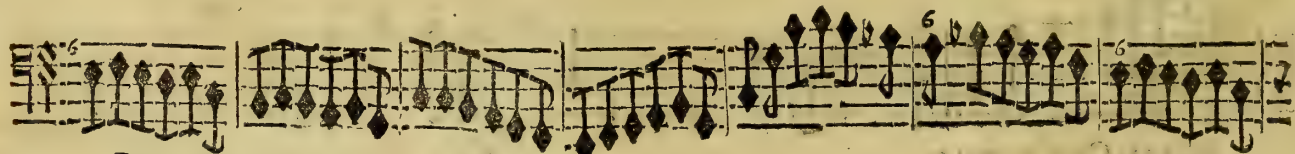
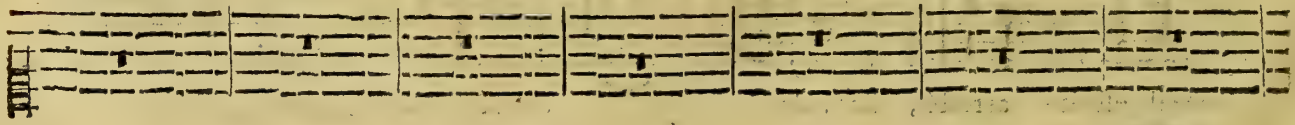
nom s'estende au bout du monde, Réünif- fons nos voix, Que cha-



BASSE-CONTINUE.

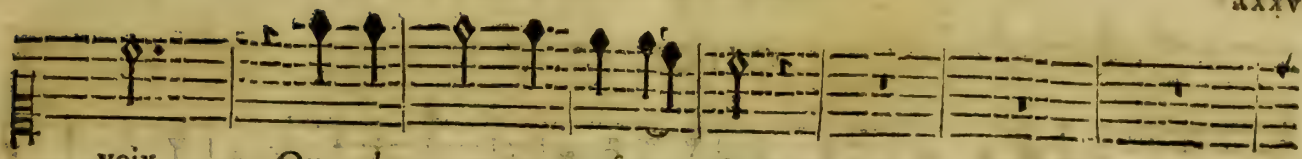


cun nous ref- ponde, Que chacun nous ref- ponde, Réünif- fons nos

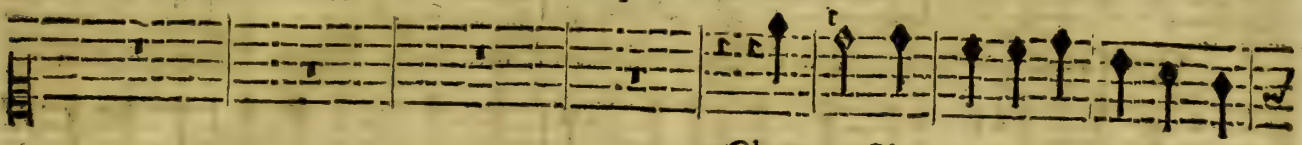


BASSE-CONTINUE.

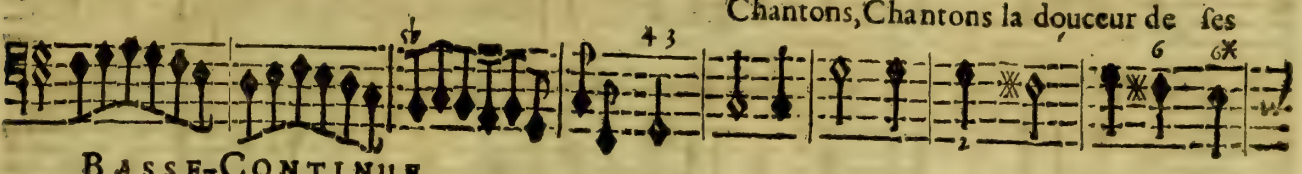
PROLOGUE.



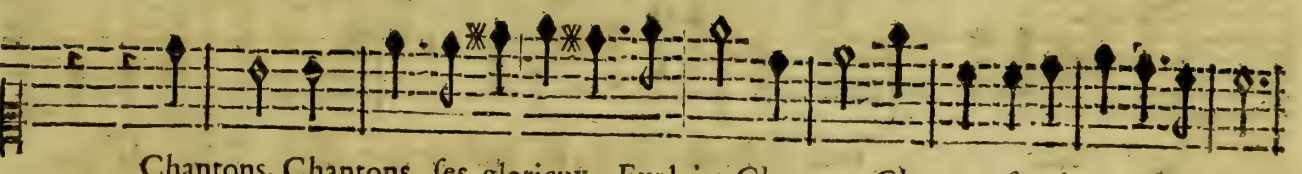
voix. Que chacun nous respon- de.



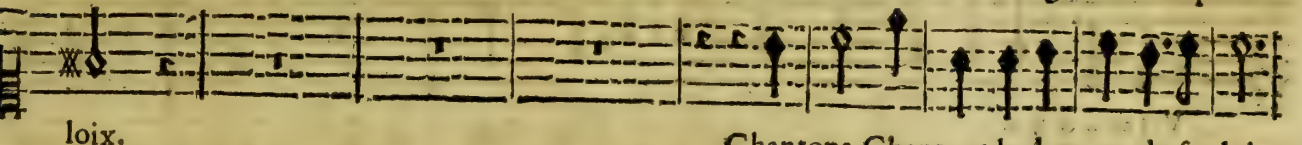
Chantons, Chantons la douceur de ses



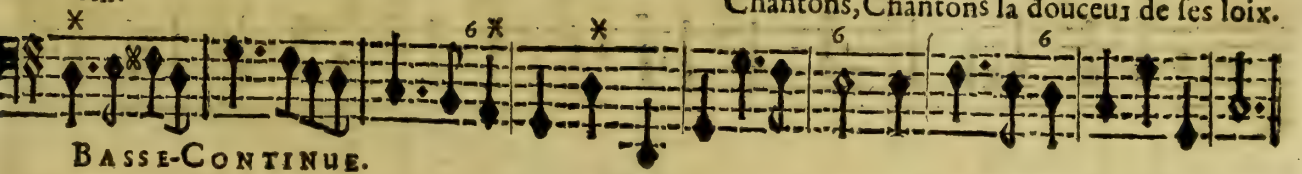
BASSE-CONTINUE. Chantons, Chantons la douceur de ses



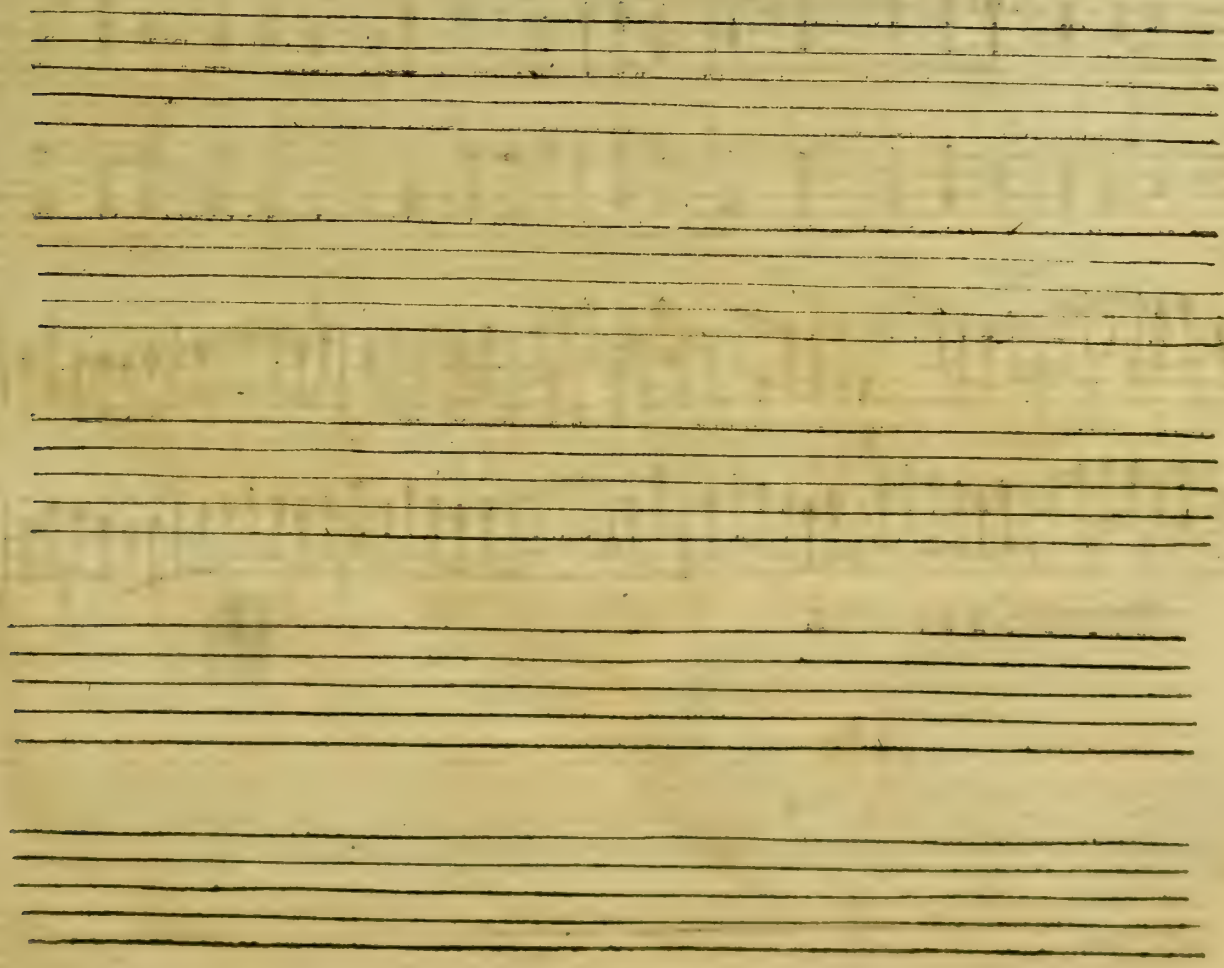
Chantons, Chantons ses glorieux Exploits, Chantons, Chantons ses glorieux Exploits.



loix. Chantons, Chantons la douceur de ses loix.



BASSE-CONTINUE. loix. Chantons, Chantons la douceur de ses loix.



ARMIDE TRAGÉDIE.

CHOEUR.

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

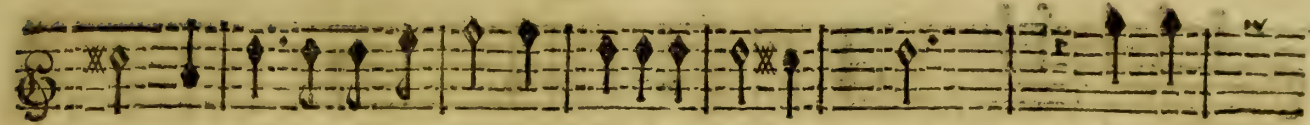
Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

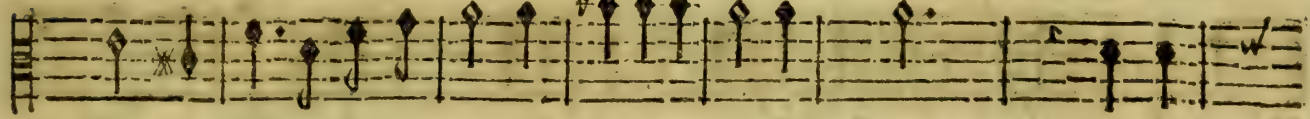
VIOLONS.

7-6X-

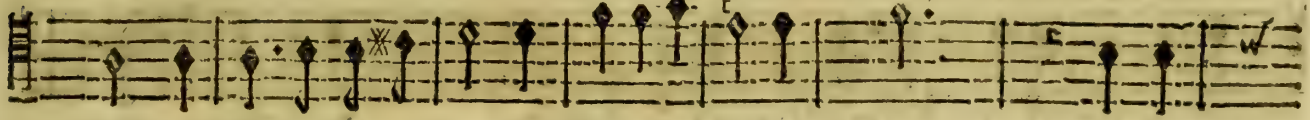
BASSE-CONTINUE.



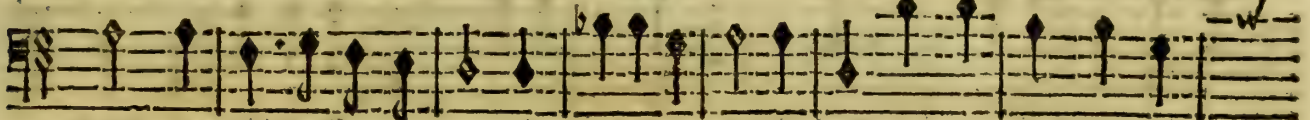
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



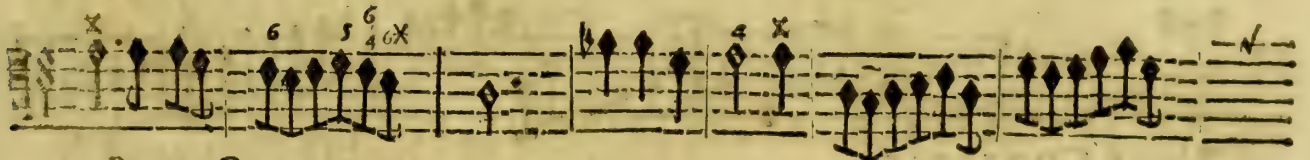
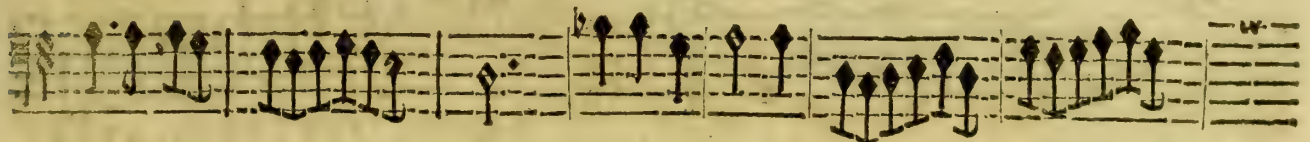
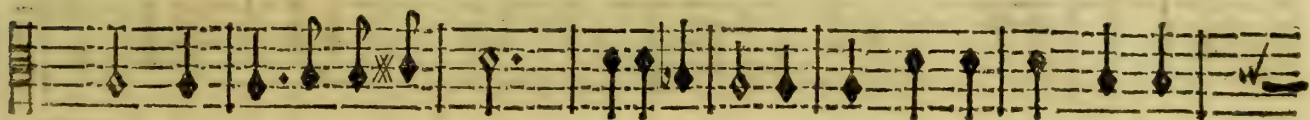
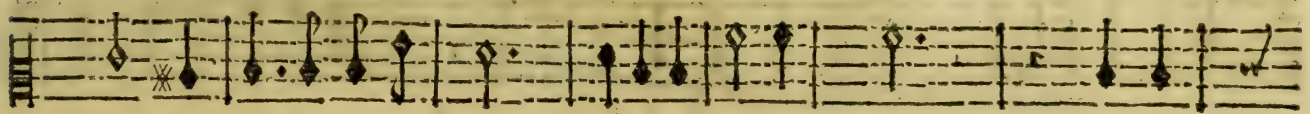
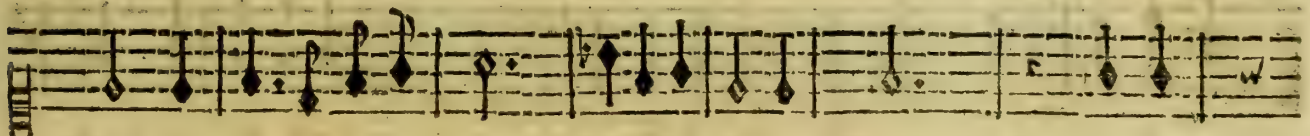
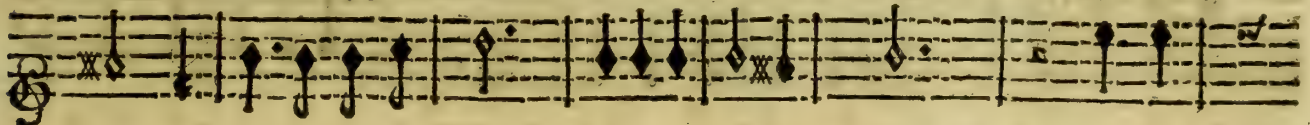
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



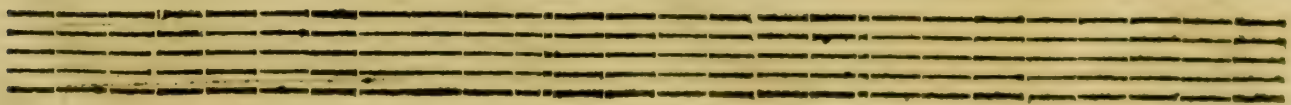
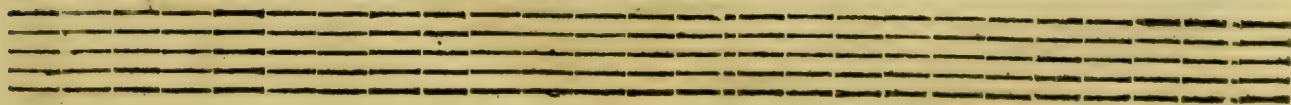
nom s'étende au bout du monde; Réunissons nos voix, Que cha-

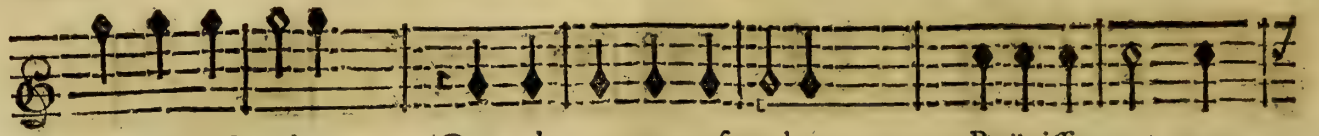


nom s'étende au bout du monde, Réunissons nos voix, Que chacun Que cha-



BASSE-CONTINUE.

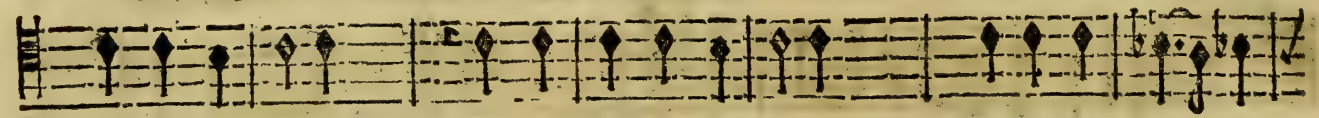




cun nous responde. Que chacun nous responde. Reünissons nos



cun nous responde. Que chacun nous responde. Reünissons nos



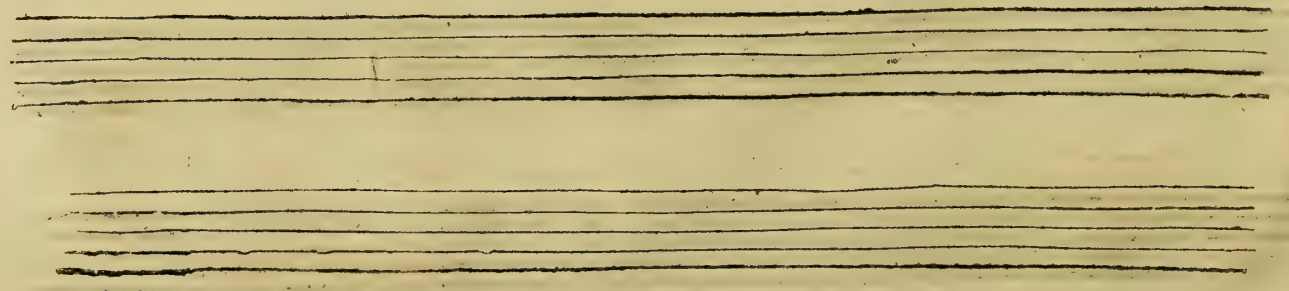
cun nous responde. Que chacun nous responde. Reünissons nos



cun nous responde. Que chacun nous responde. Reünissons nos



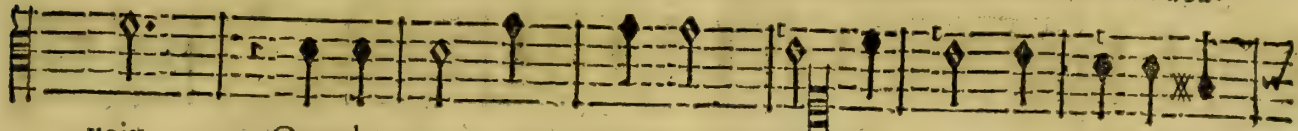
BASSE-CONTINUE.



PROLOGUE.



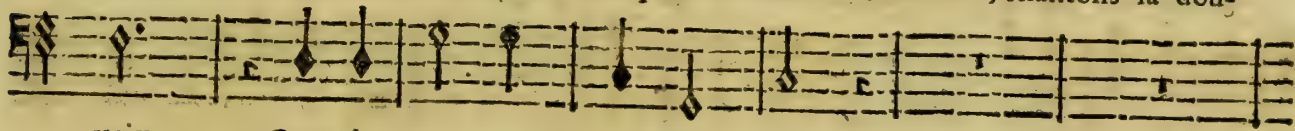
voix. Que chacun nous respon- de. Chantons, chantons la dou-



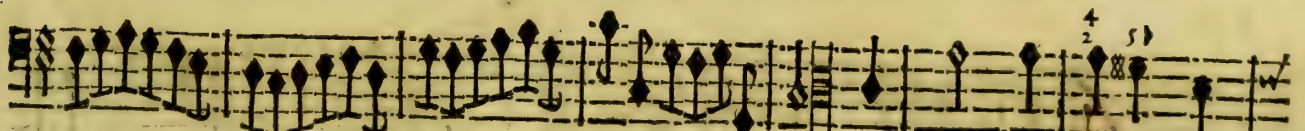
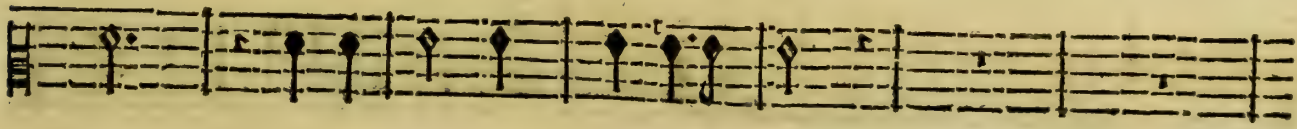
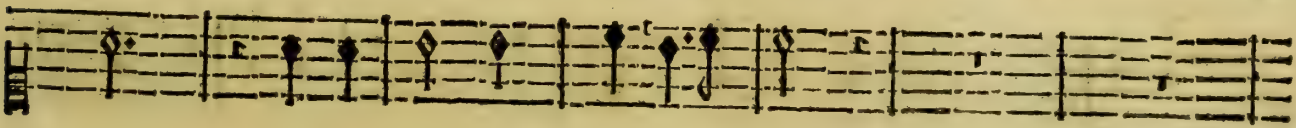
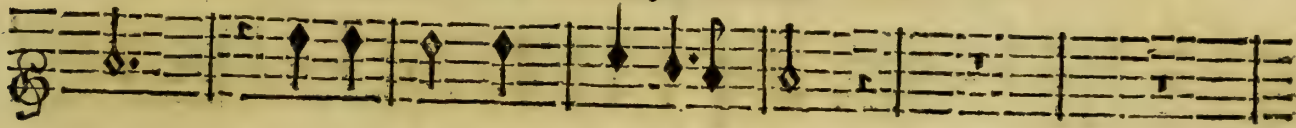
voix. Que chacun nous respon- de. Chantons, chantons la dou-



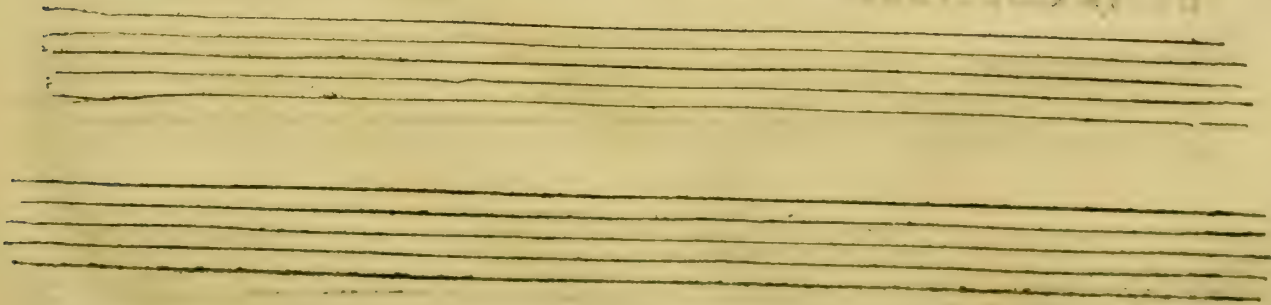
voix. Que chacun nous respon- de. Chantons, chantons la dou-



voix. Que chacun nous respon- de.



BASSE-CONTINUE.



ARMIDE TRAGÉDIE.

ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

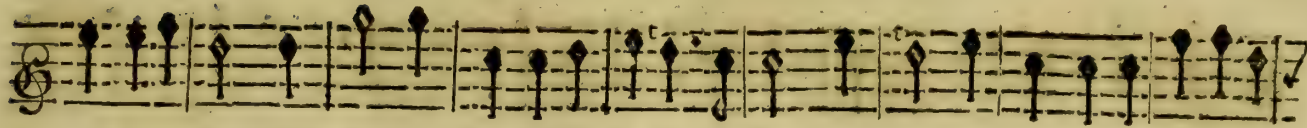
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

Chantons, chantons ses glorieux exploits.

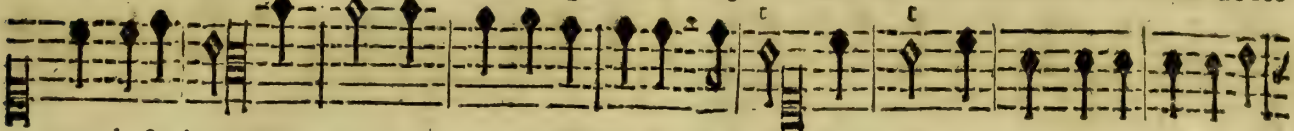
6 x 6x x 6 6

BASSE-CONTINUE.

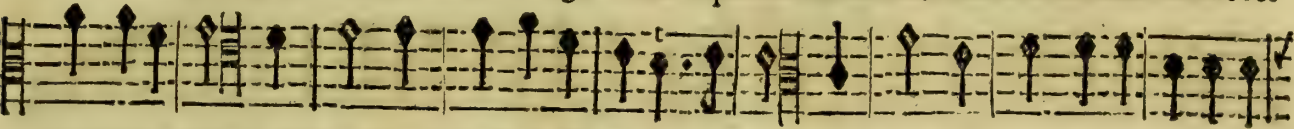
PROLOGUE



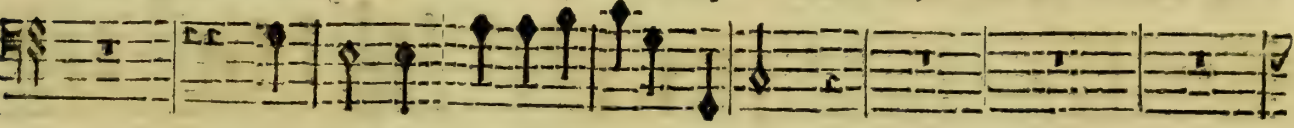
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



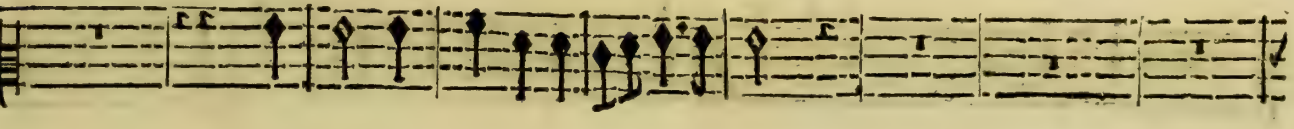
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



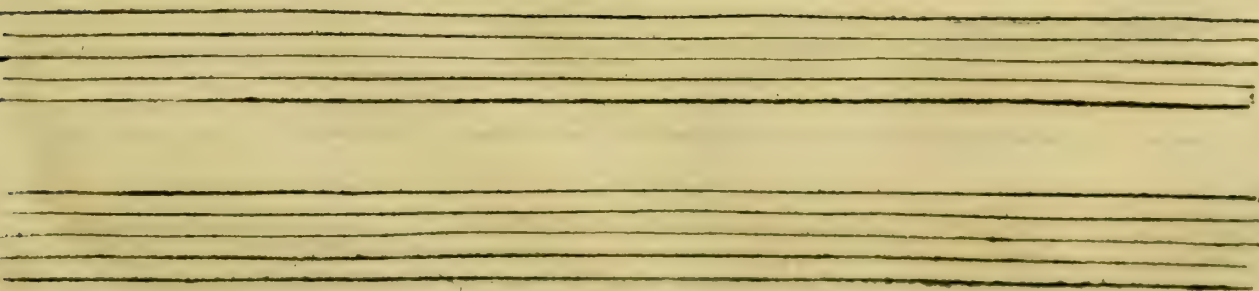
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses

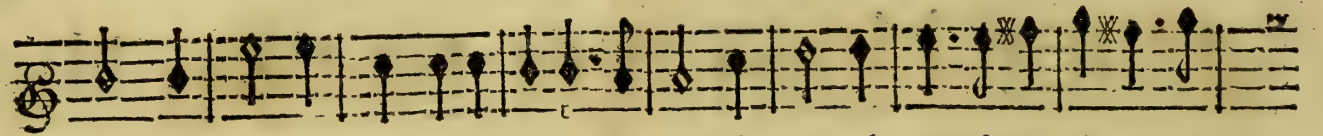


Chantons, chantons ses glorieux exploits.

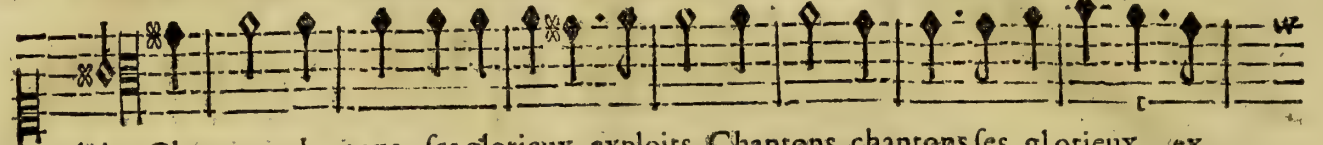


BASSE-CONTINUE.





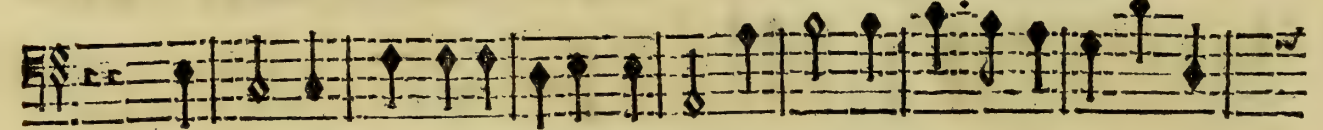
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



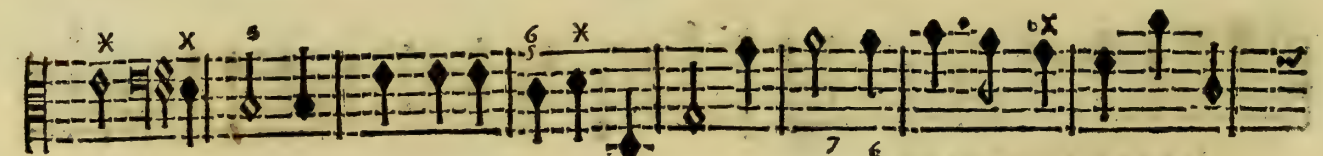
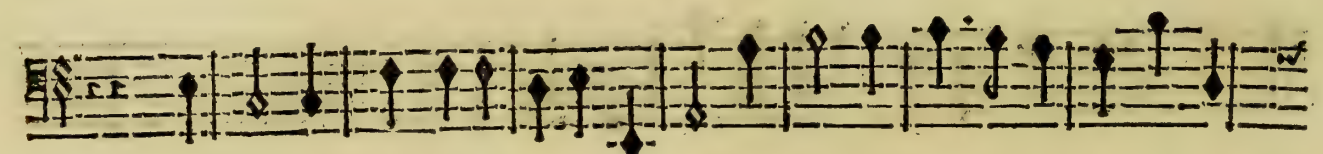
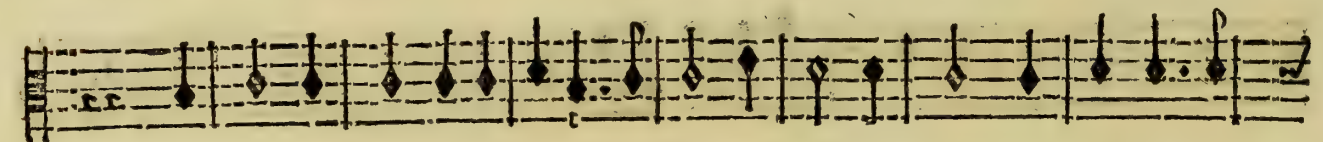
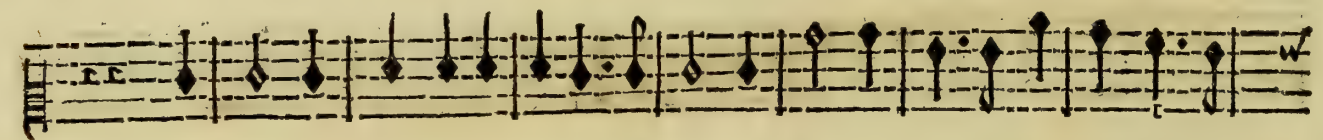
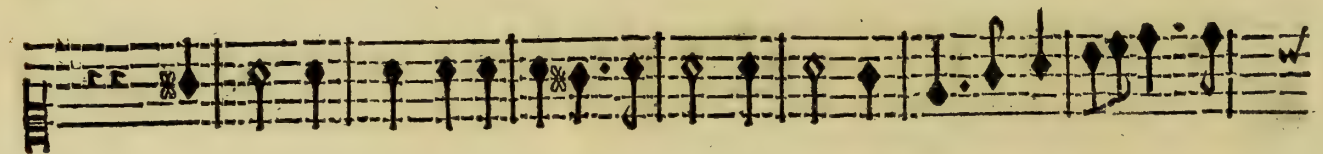
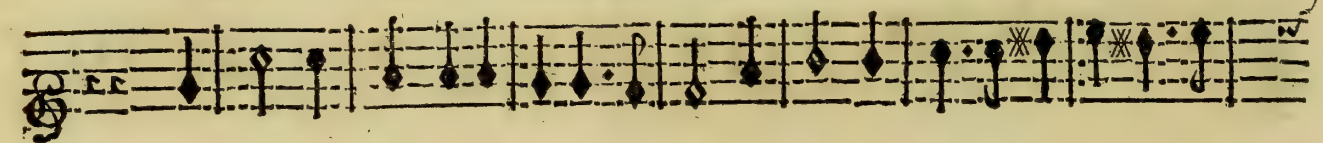
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



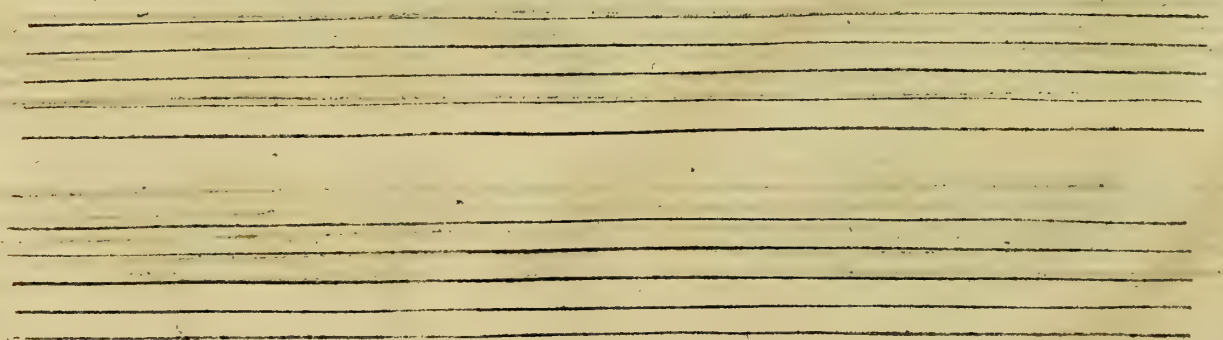
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



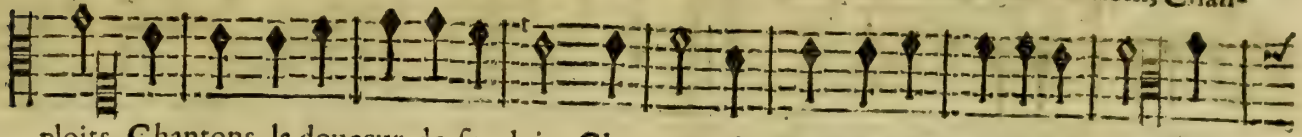
BASSE-CONTINUE.



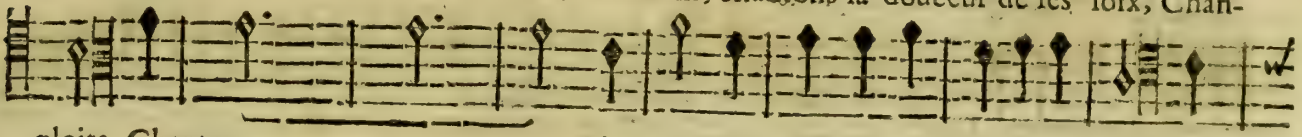
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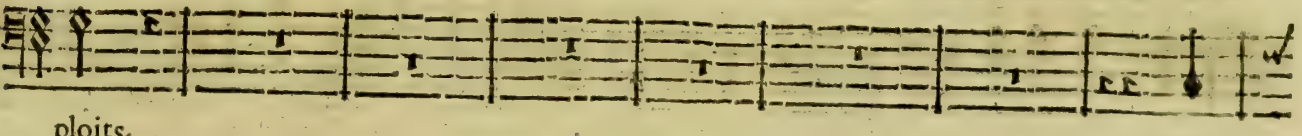
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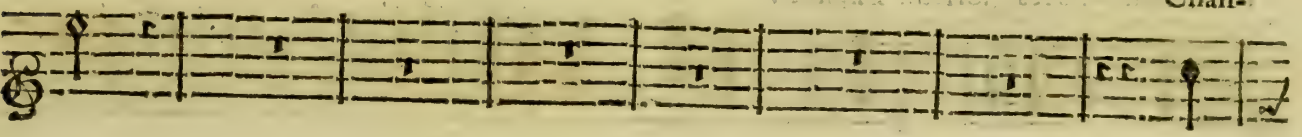
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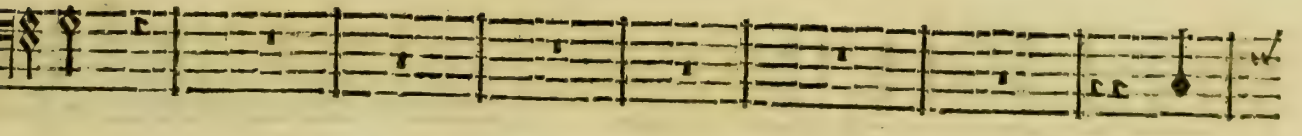
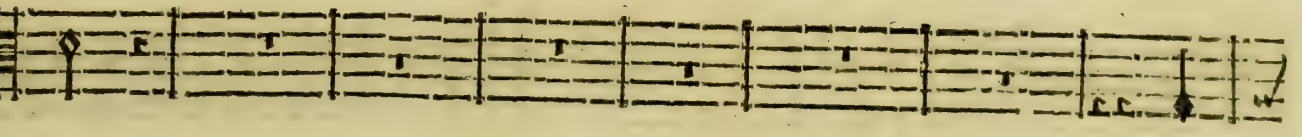
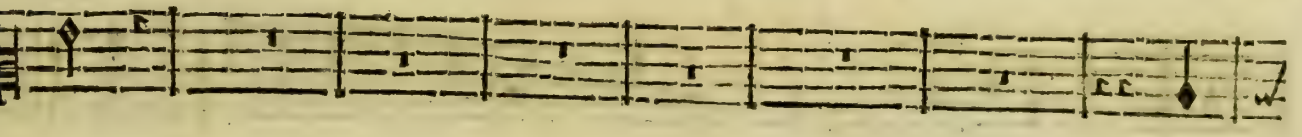
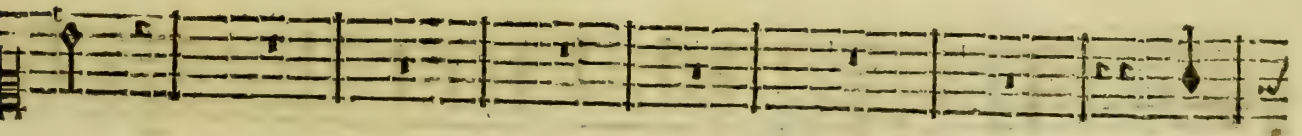
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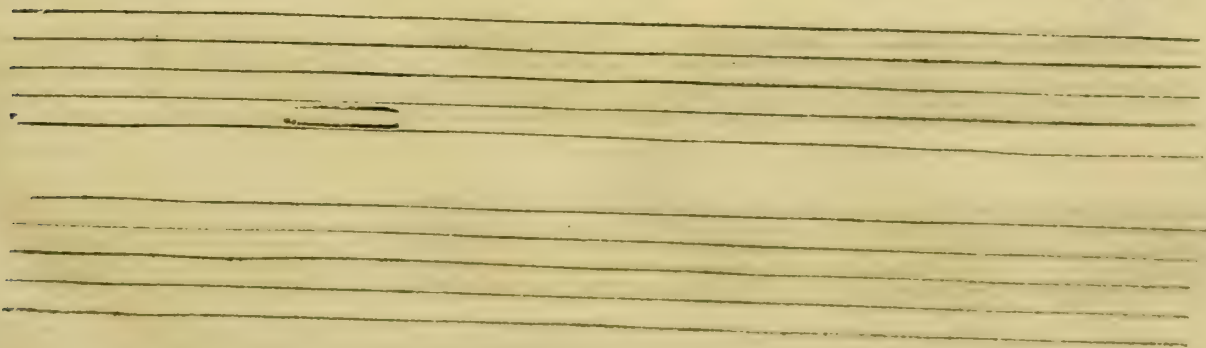
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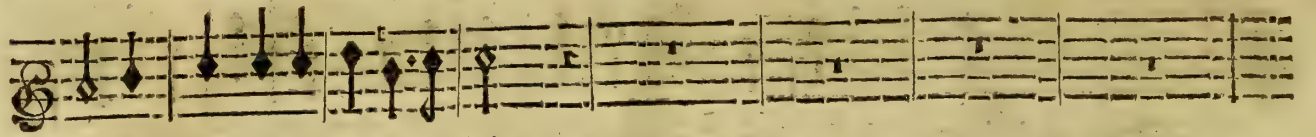


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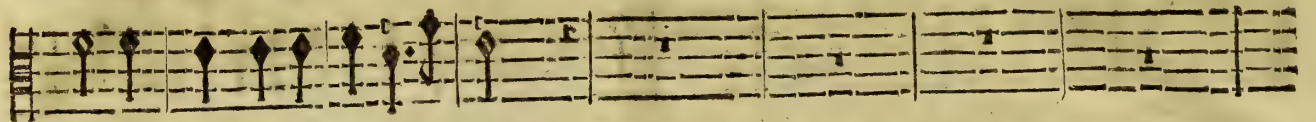


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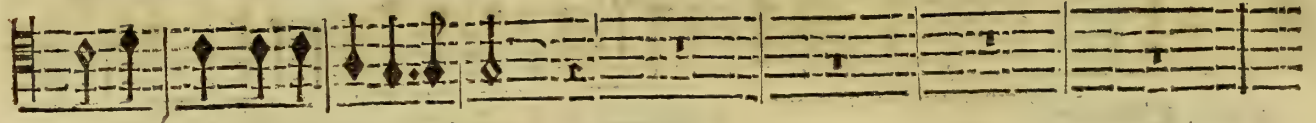




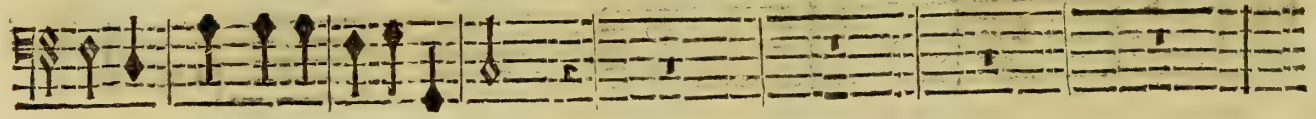
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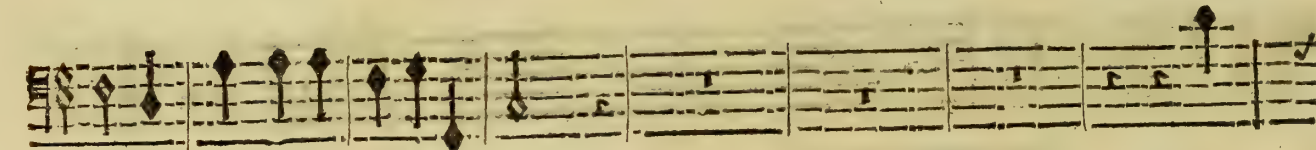
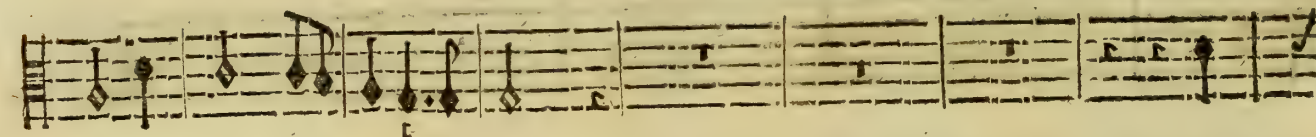
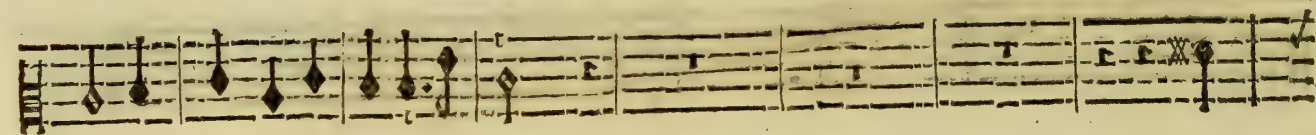
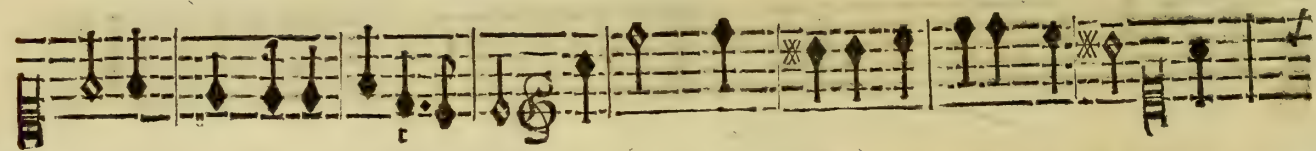
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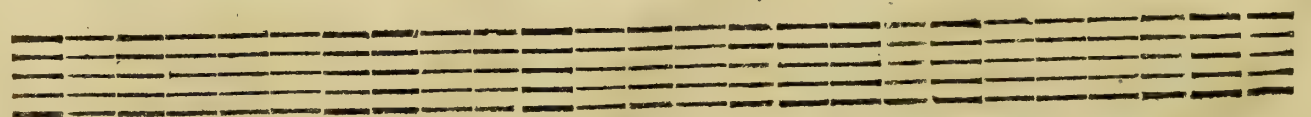
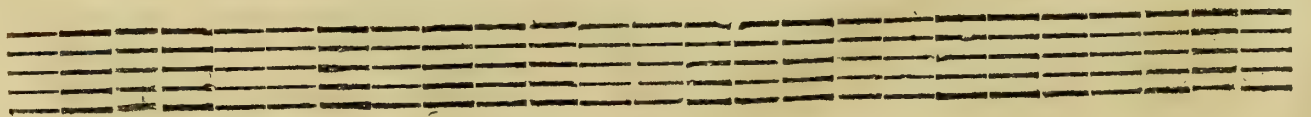
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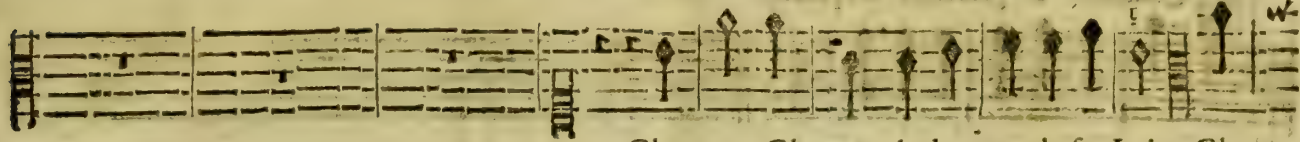
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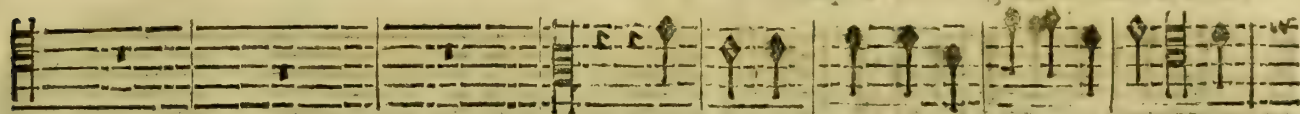
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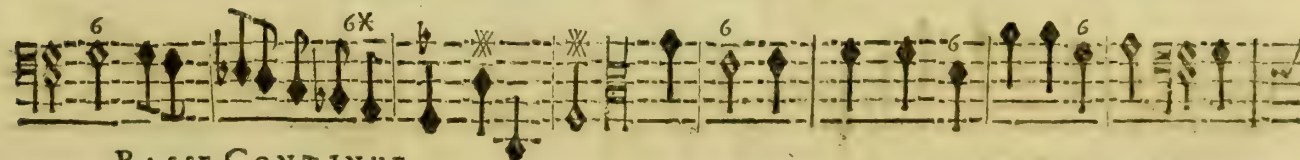
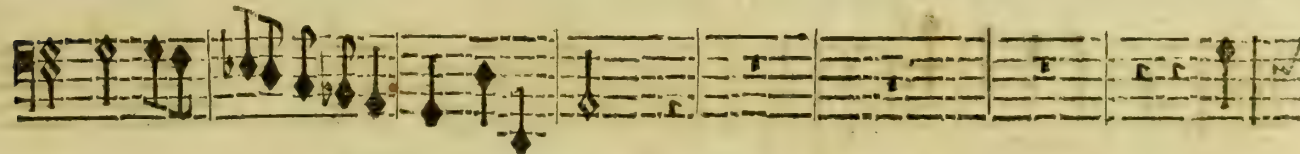
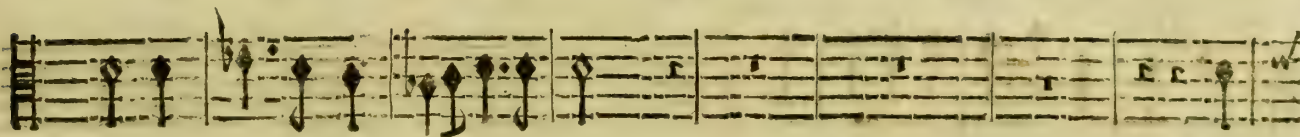
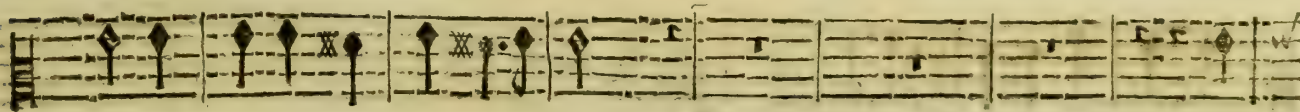
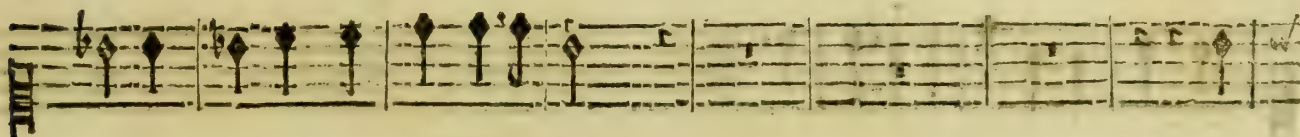
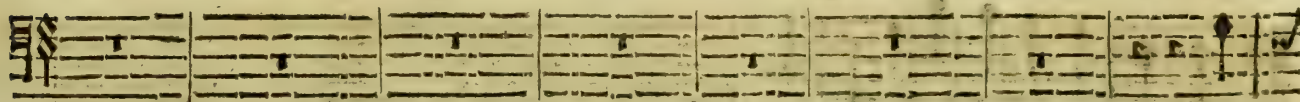
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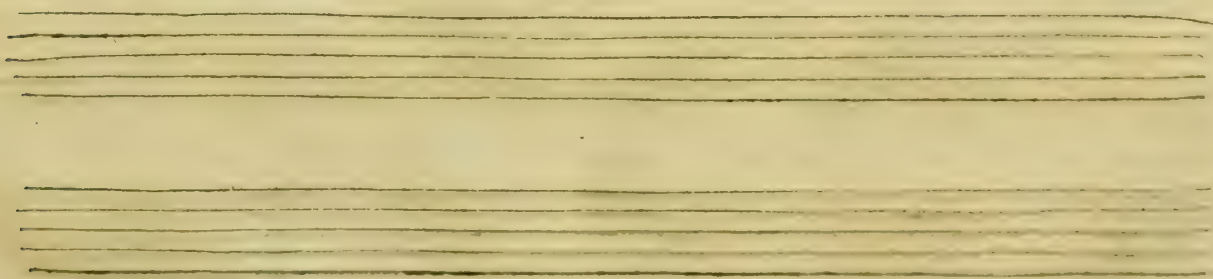
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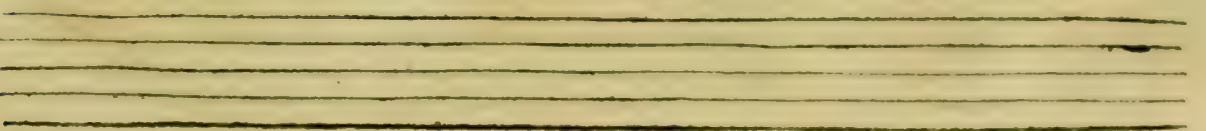
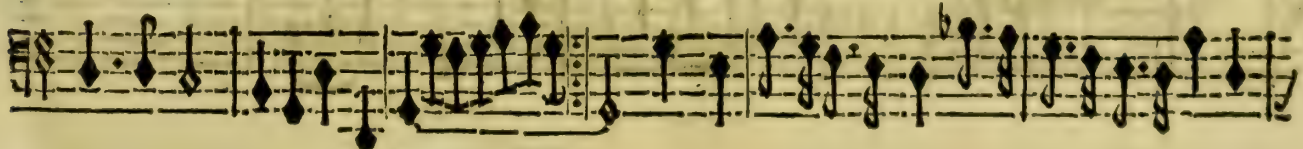
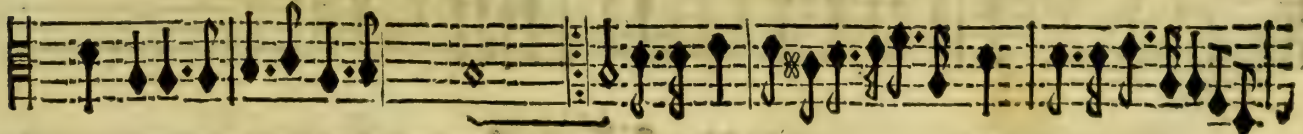
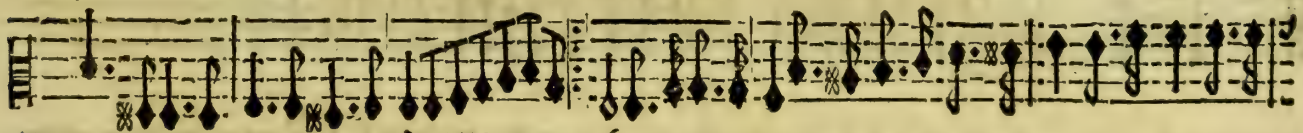
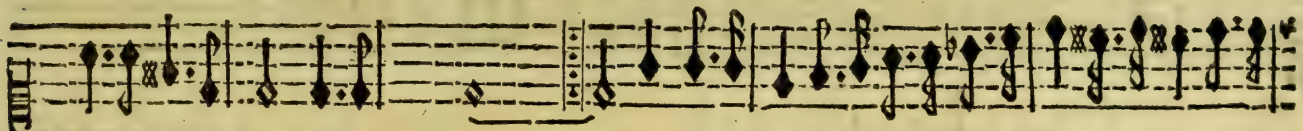
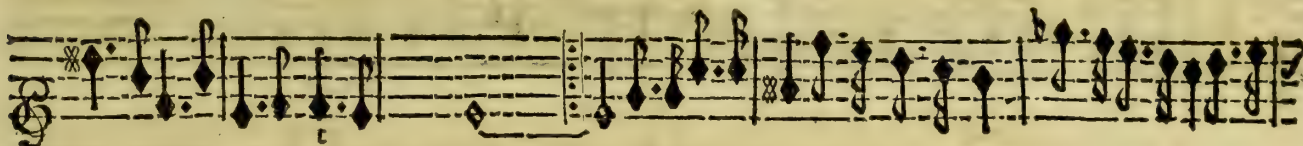
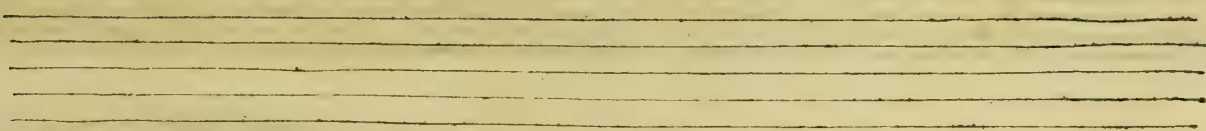
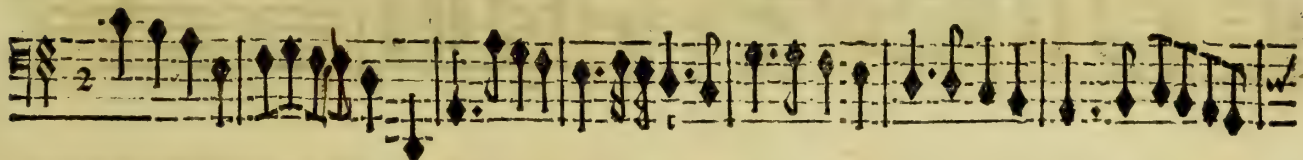
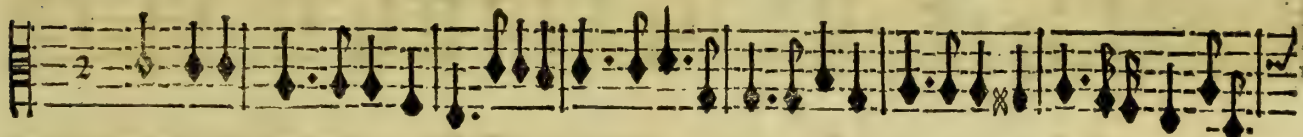
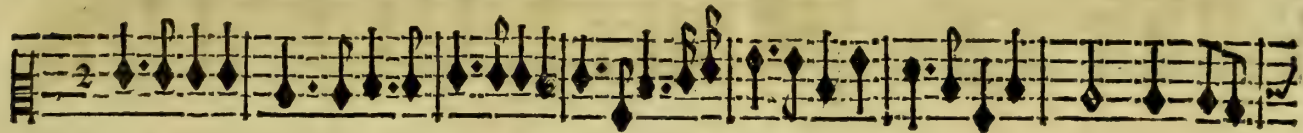
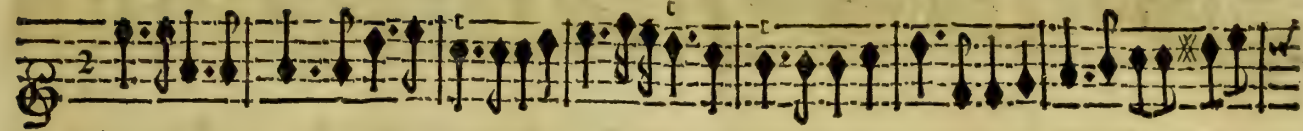
Chantons, Chantons la douceur de ses Loix. Chan-

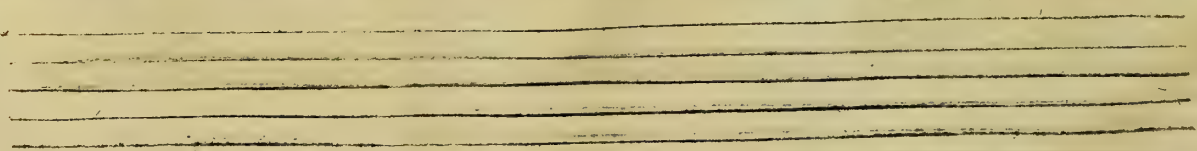
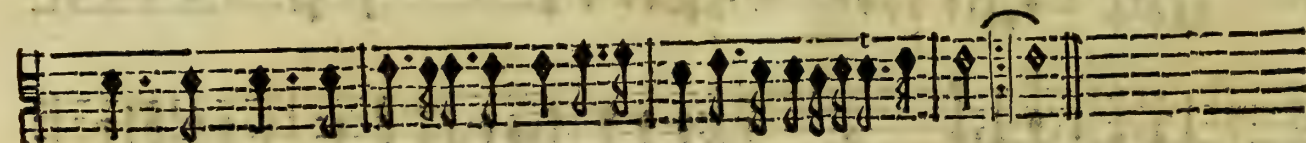
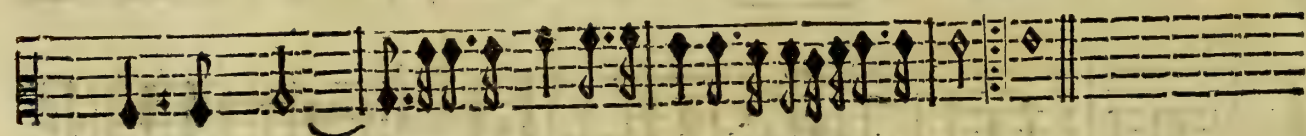
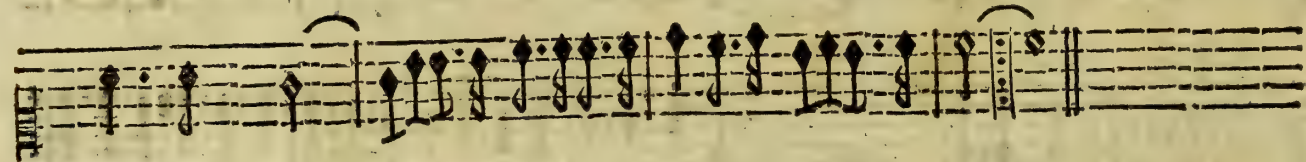
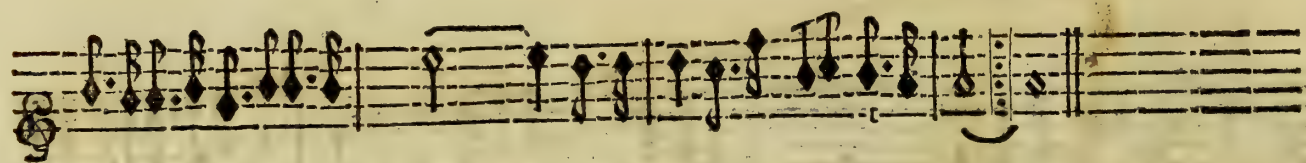
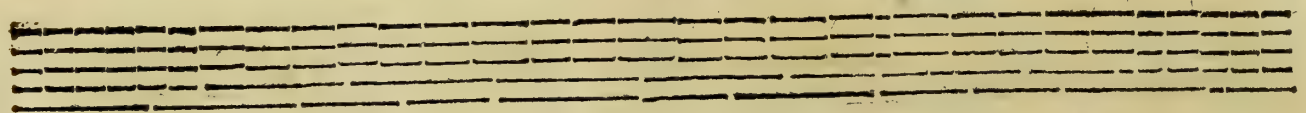
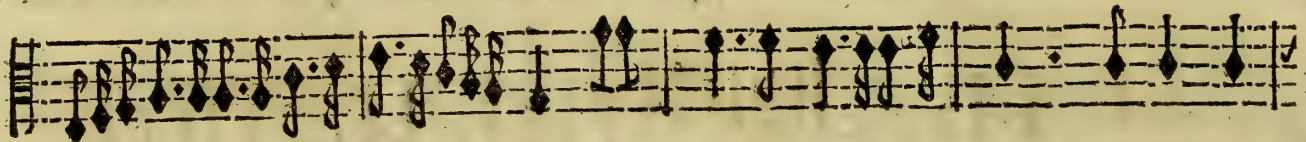


BASSE-CONTINUE.



ENTRÉE





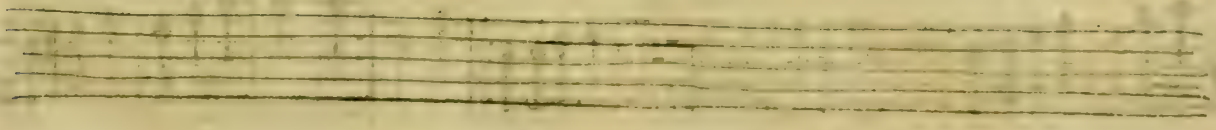
PROLOGUE

Adagio

The first system of music consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The music is marked 'Adagio'. It features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and ornaments. The notation is typical of 18th-century manuscript notation.



The second system of music consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. It continues the musical piece with similar notation to the first system, including various note values and rests.

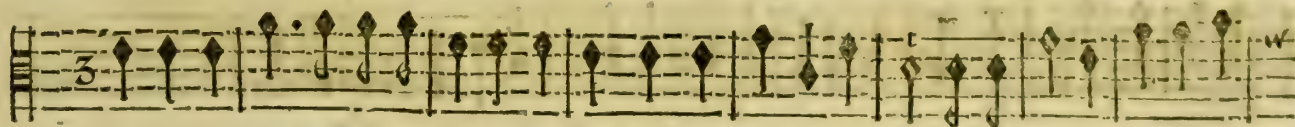
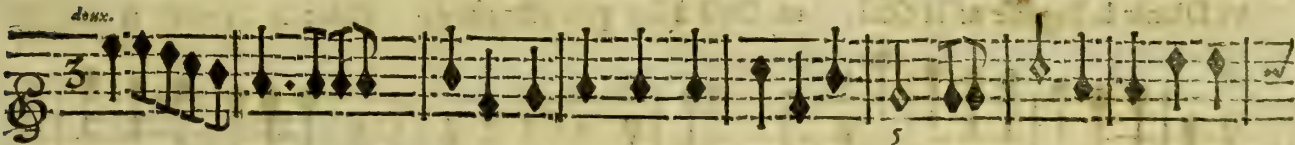
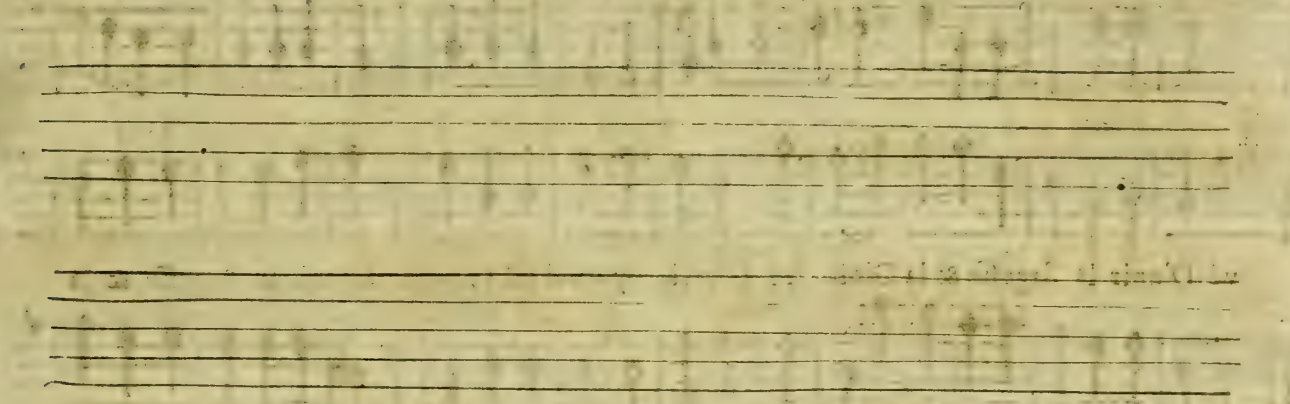
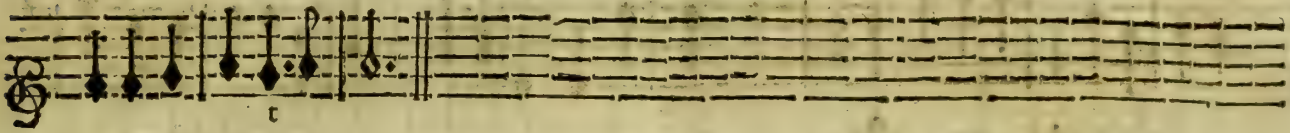


ARMIDE, TRAGEDIE.

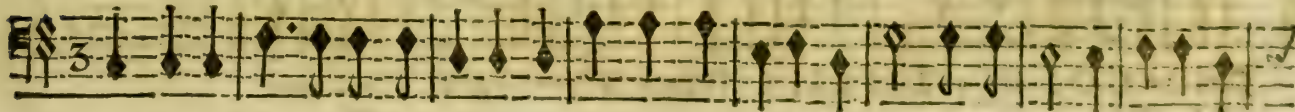
A musical score consisting of five staves. The first staff is in treble clef, and the second is in bass clef. The remaining three staves are in alto clef. The music is written in a single system with various note values and rests.

MENUET.

A musical score for a Minuet, consisting of six staves. The first staff is in treble clef and is labeled 'HAUTOIS.' below it. The second staff is also in treble clef. The third staff is in bass clef. The remaining three staves are in alto clef. The music is written in a single system with various note values and rests.



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



BASSE-CONTINUE.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a basso continuo line in bass clef. The music is written in a style characteristic of 17th-century French opera.

vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

The second system of music continues the vocal and basso continuo parts from the first system.

vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé d'unir la Sageffe & la

The third system of music continues the vocal and basso continuo parts. The basso continuo line includes figured bass notation with numbers like 6x, 6, 4, 6, 7, 6.

BASSE-CONTINUE.

The fourth system of music continues the vocal and basso continuo parts. The vocal line includes the lyrics 'Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.'

Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.

The fifth system of music continues the vocal and basso continuo parts.

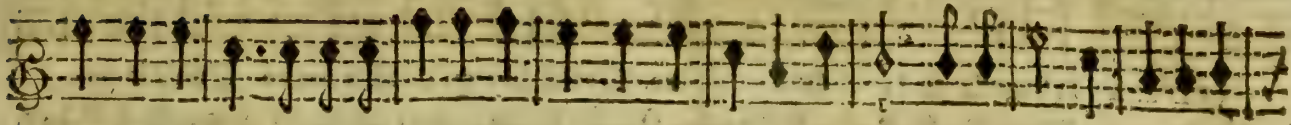
Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.

The sixth system of music continues the vocal and basso continuo parts. The basso continuo line includes figured bass notation with numbers like 6, 6, 4, 3.

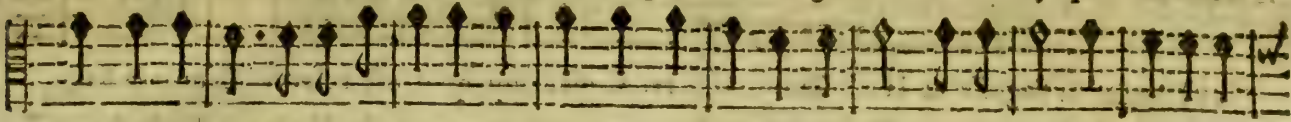
BASSE-CONTINUE.

PROLOGUE.

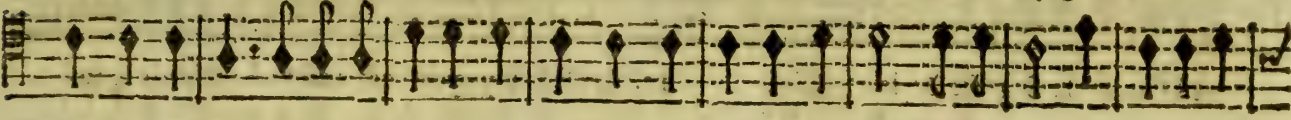
CHOEURS.



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



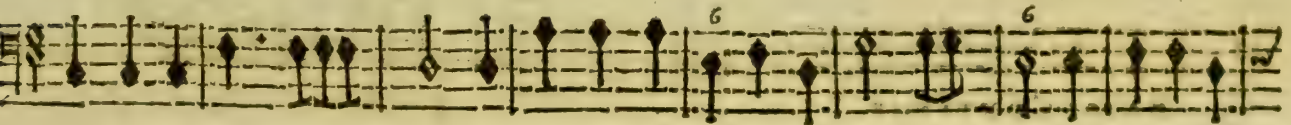
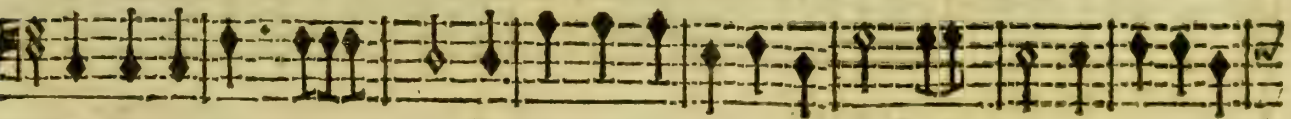
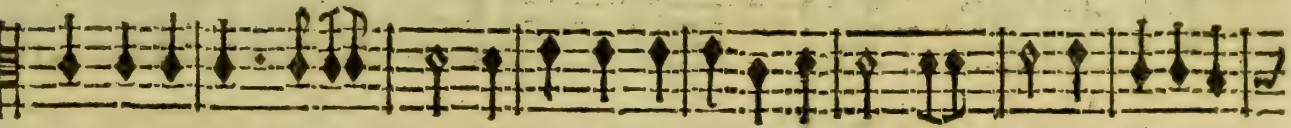
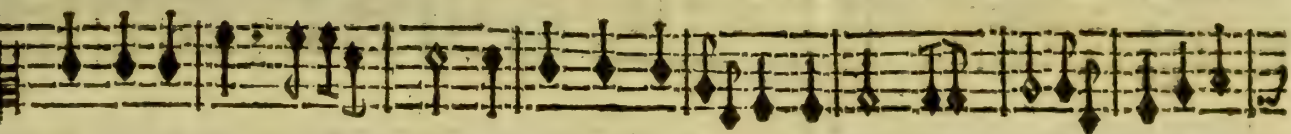
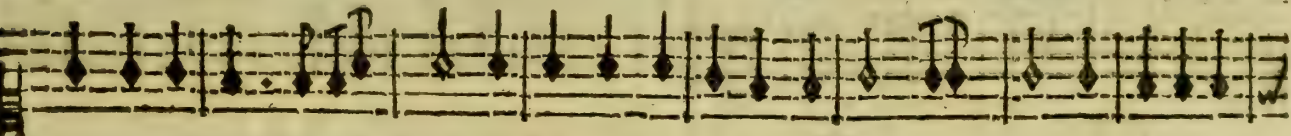
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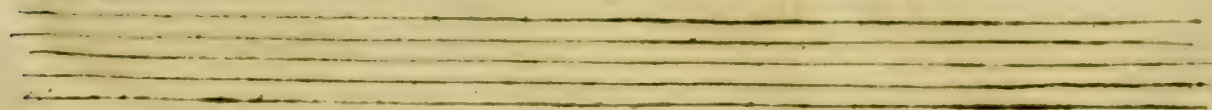
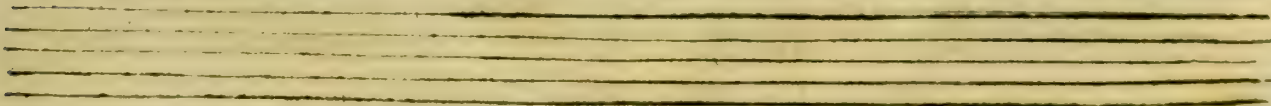
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VIOLONS.

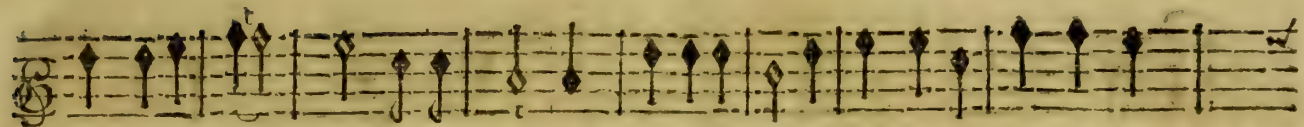


BASSE-CONTINUE.

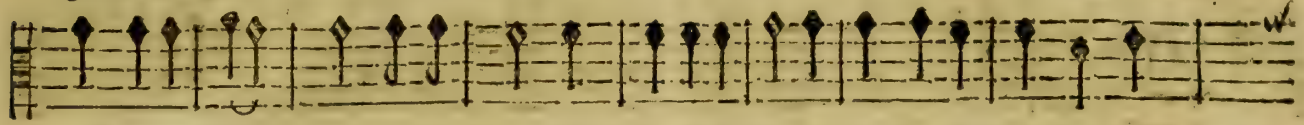


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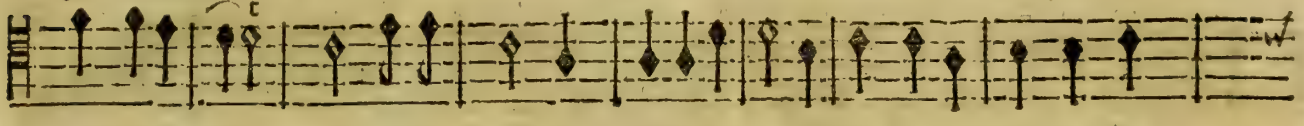
BASSE-CONTINUE.



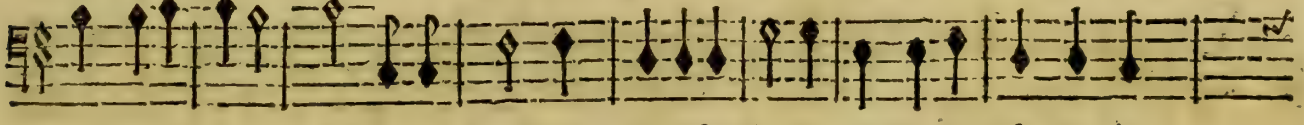
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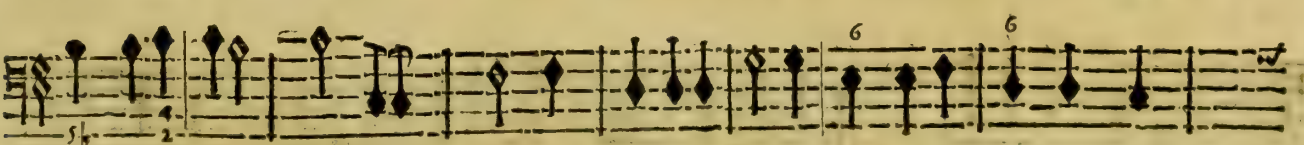
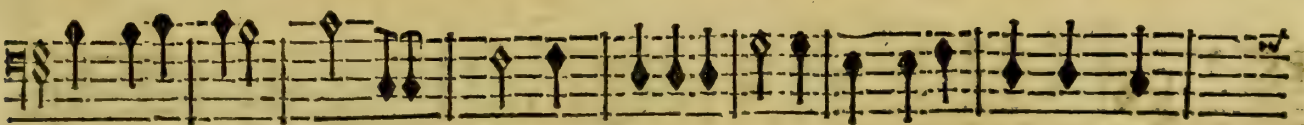
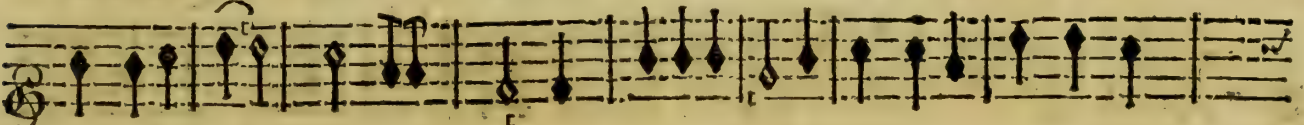
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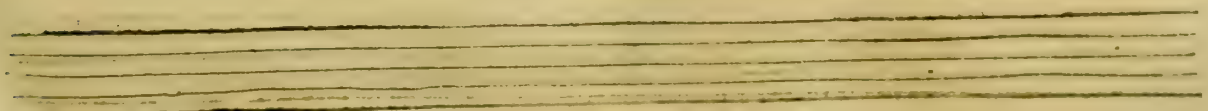
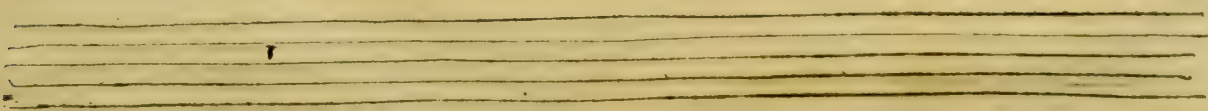
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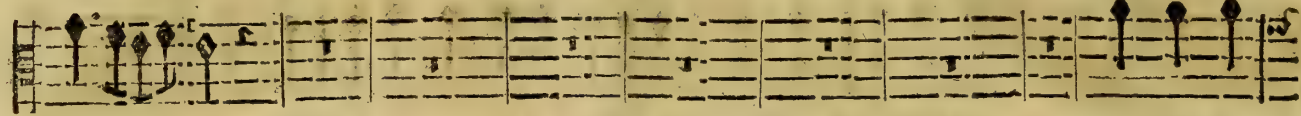
BASSE-CONTINUE.





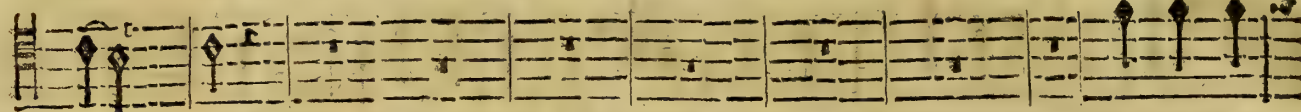
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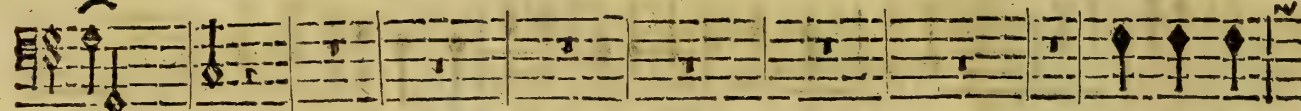
Gloi- re.

Que dans le



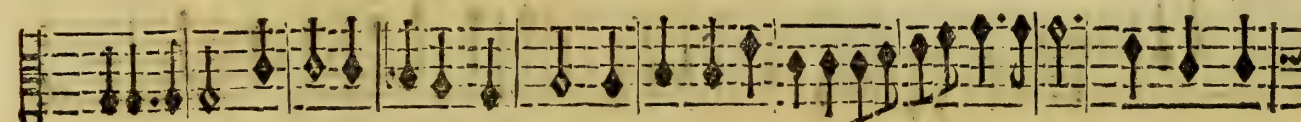
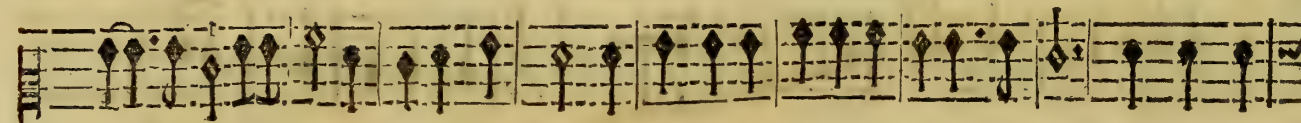
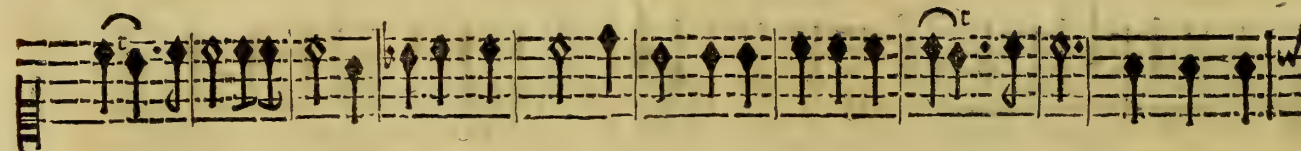
Gloi- re.

Que dans le

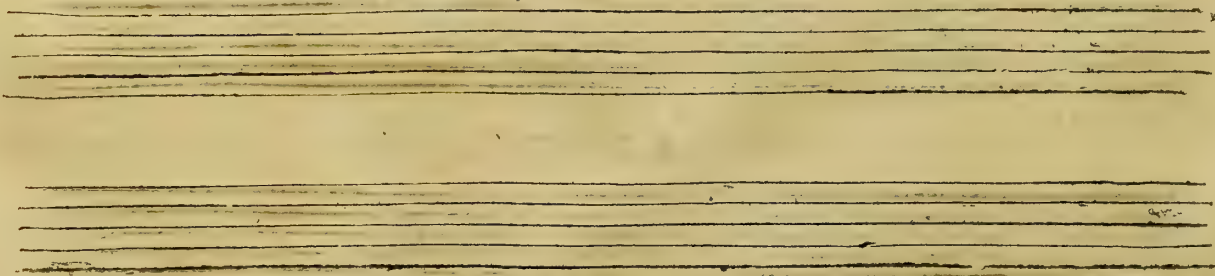


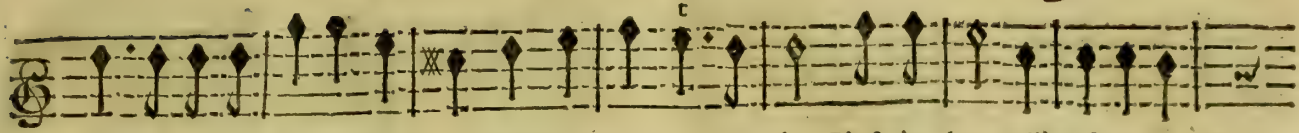
Gloi- re.

Que dans le

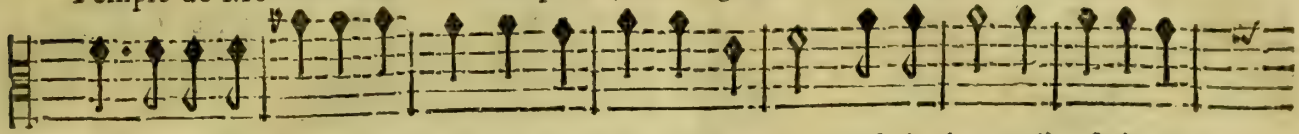


BASSE-CONTINUE.





Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



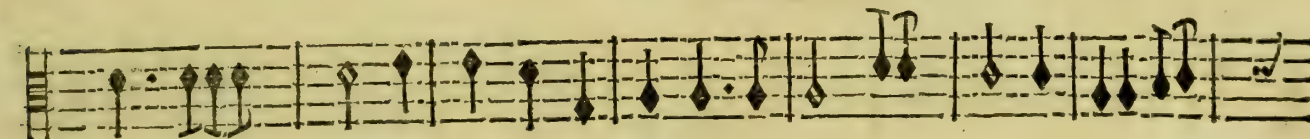
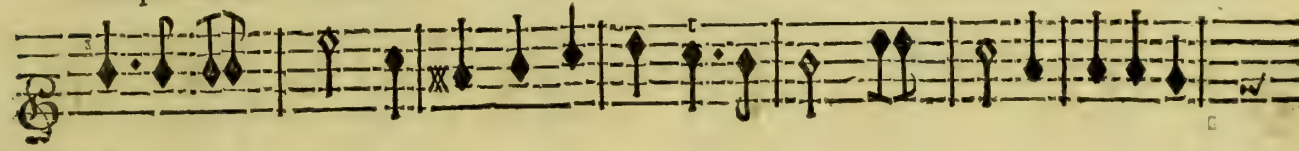
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



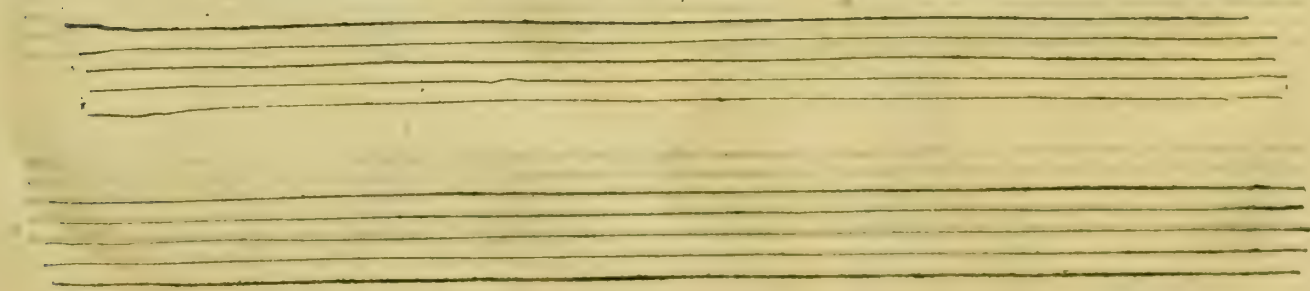
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est reser-

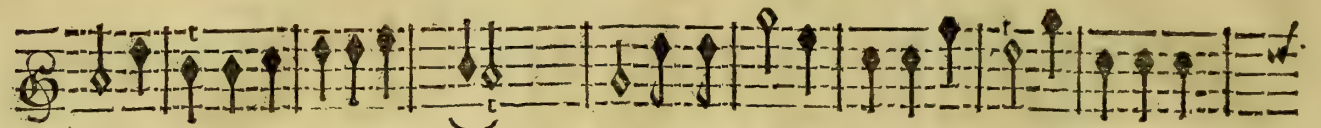


Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est reser-

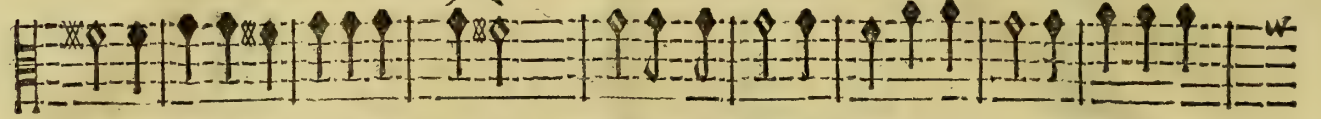


BASSE-CONTINUE

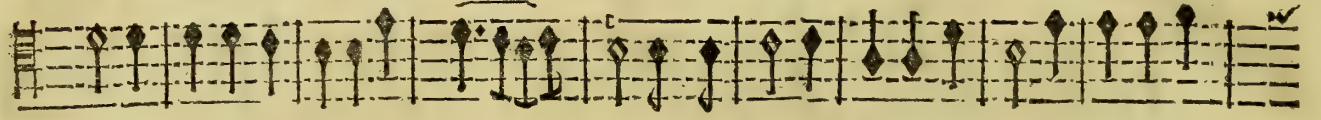




vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



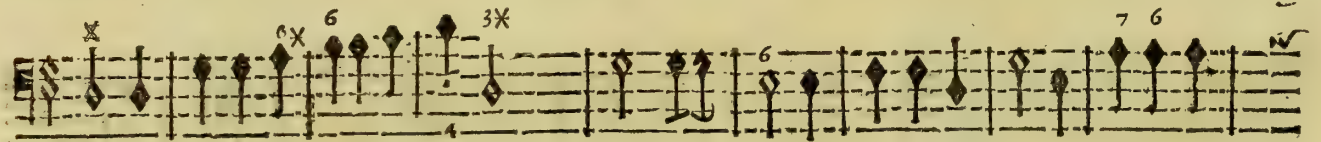
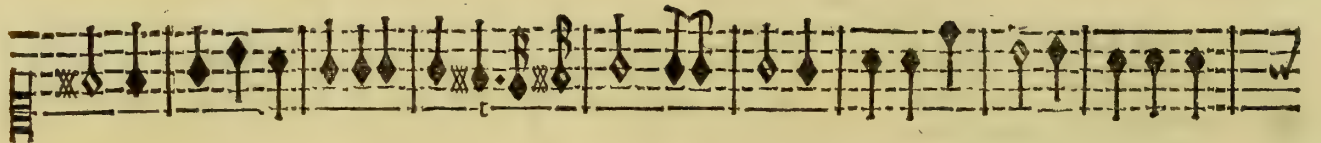
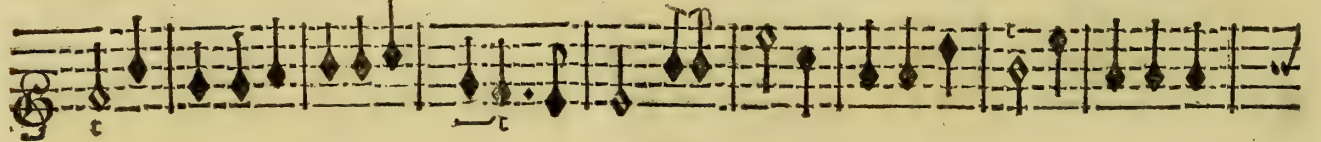
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



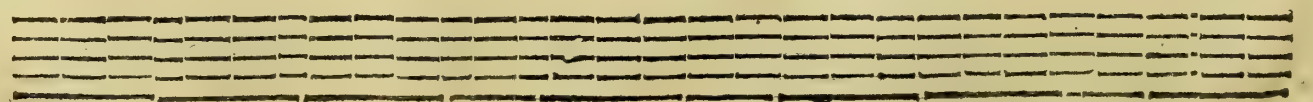
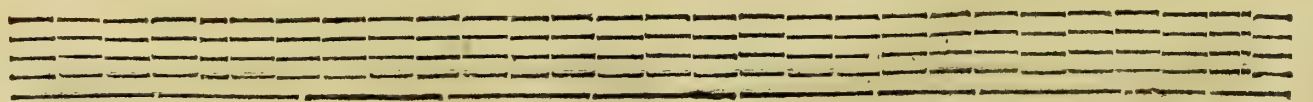
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



BASSE-CONTINUE.



PROLOGUE.

geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

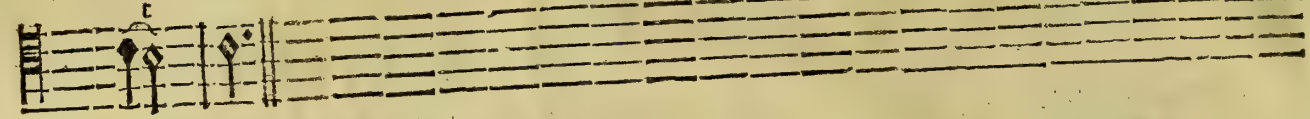
lxij



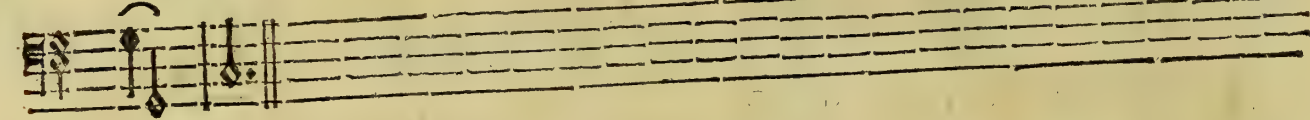
Gloi- re.



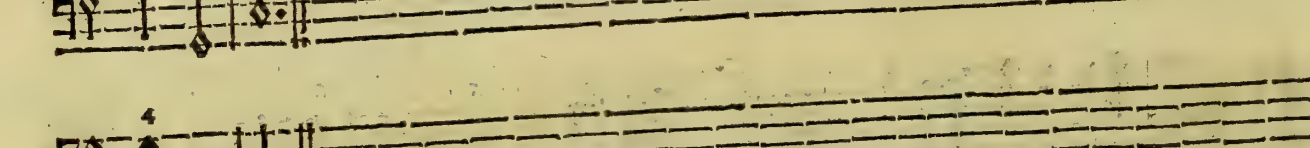
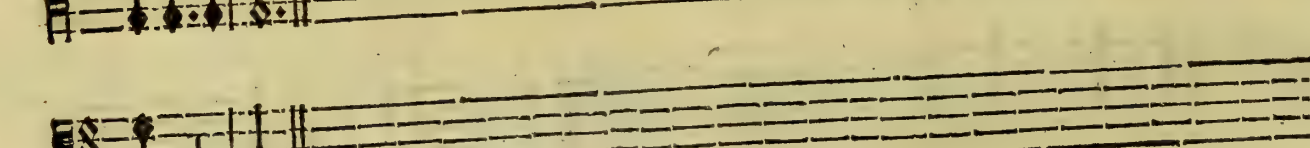
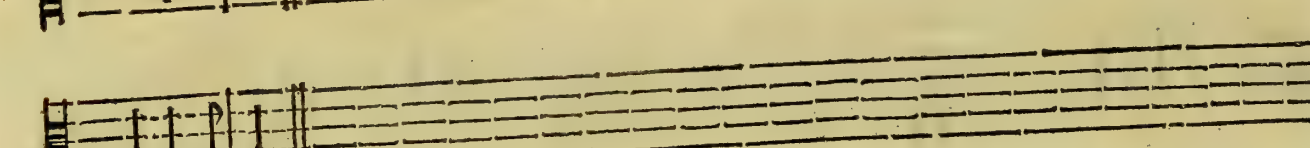
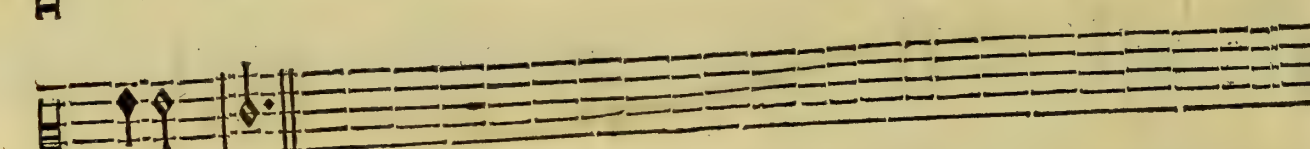
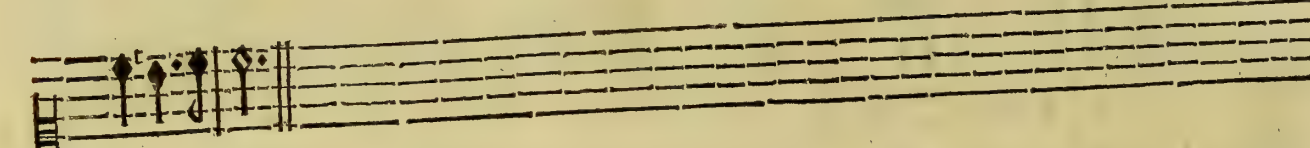
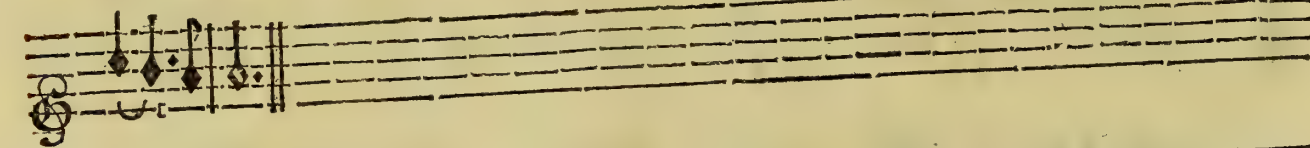
Gloi- re.



Gloi- re.



Gloi- re.



BASSE-CONTINUE.

FIN DU PROLOGUE.





ARMIDE,

TRAGEDIE.

ACTE PREMIER.

SCENE PREMIERE.

ARMIDE, PHENICE, SIDONIE.

10024

RITOURNELLE.

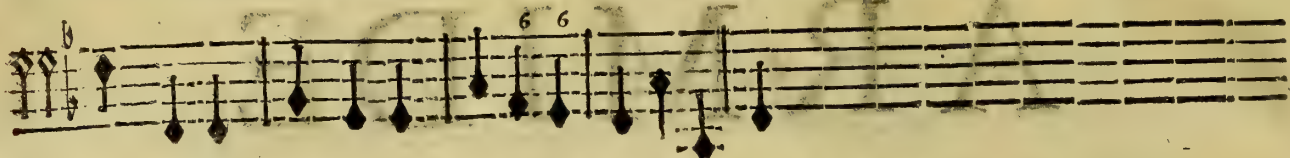
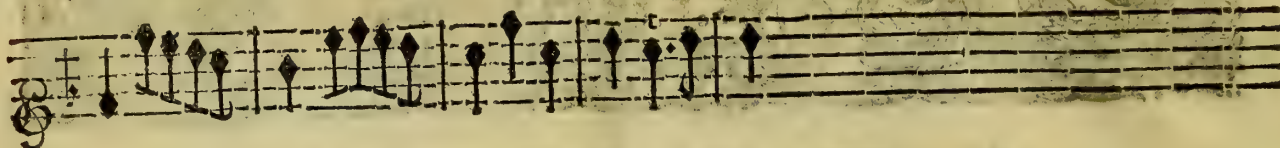
10025

10026

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE:



BASSE-CONTINUE.

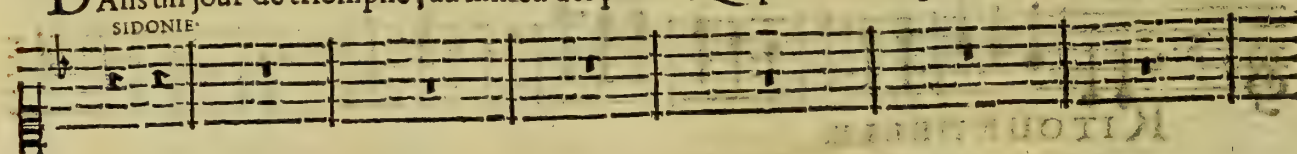


ARMIDE.

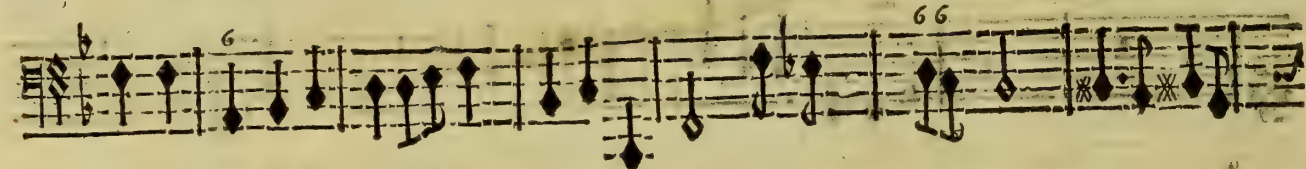


PHENICE.

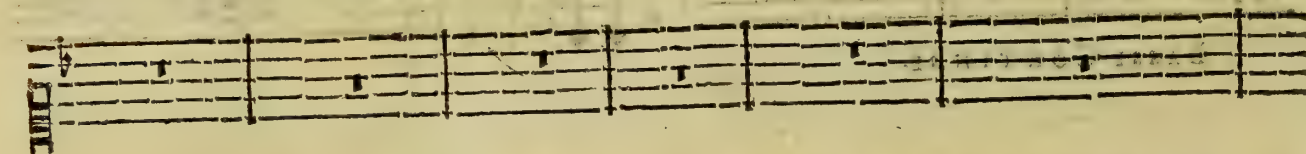
Dans un jour de triomphe, au milieu des plaisirs, Qui peut vous inspirer une sombre tri-



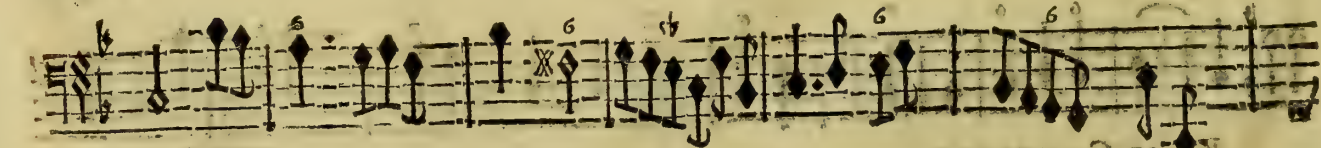
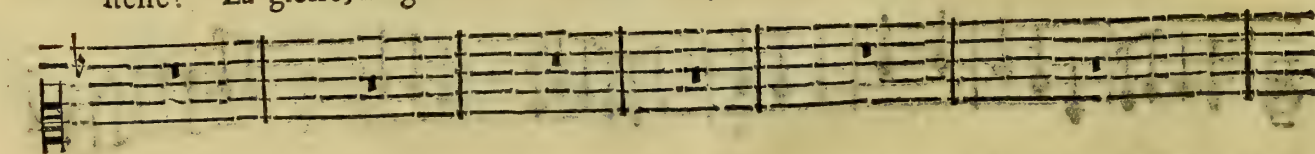
SIDONIE.



BASSE-CONTINUE.



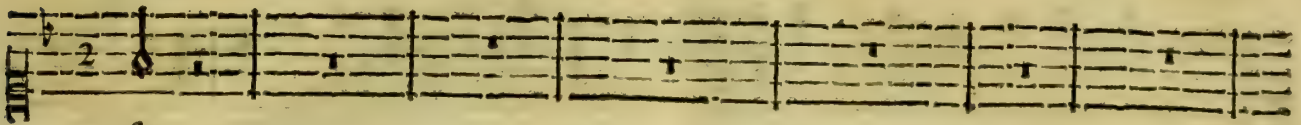
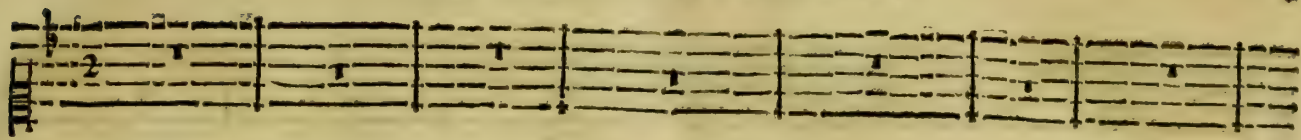
steffe? La gloire, la grandeur, la beauté, la jeunesse, Tous les biens comblent vos de-



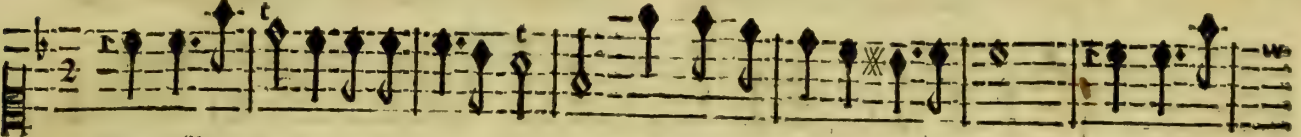
BASSE-CONTINUE.

BASSE-CONTINUE.

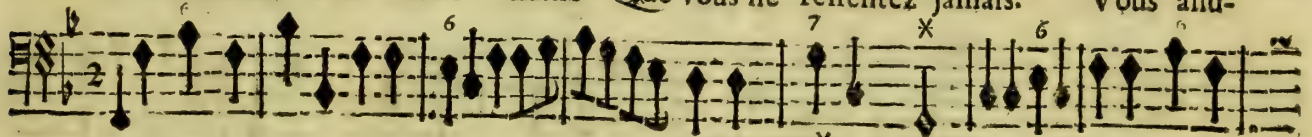
ACTE PREMIER



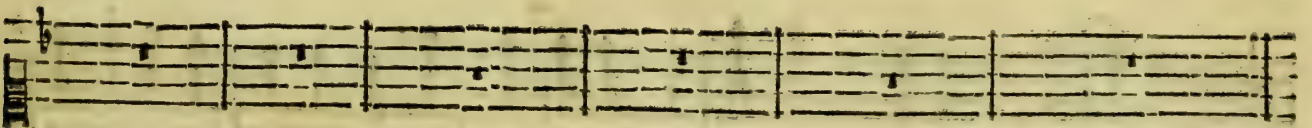
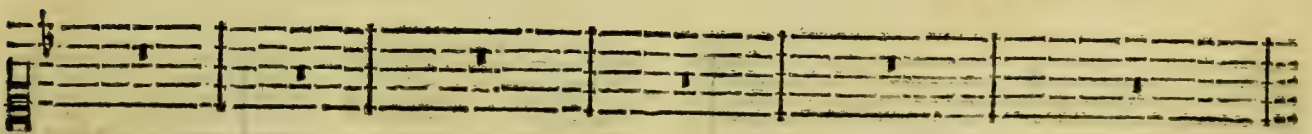
firs.



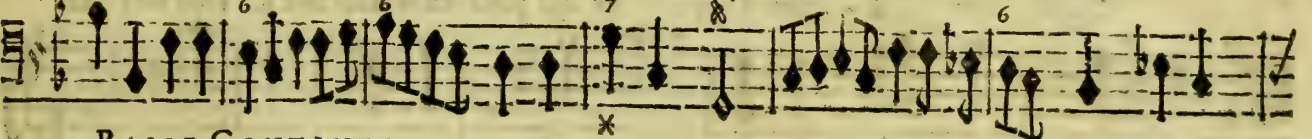
Vous allumez une fatale flame Que vous ne ressentez jamais. Vous allu-



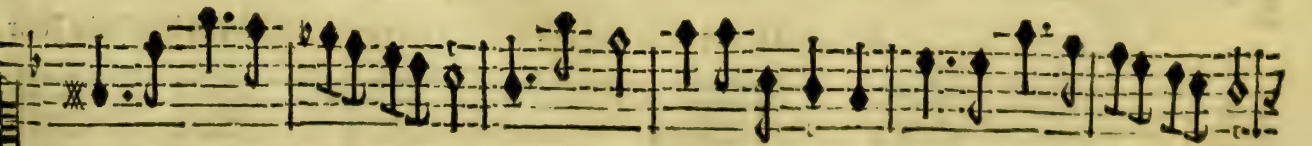
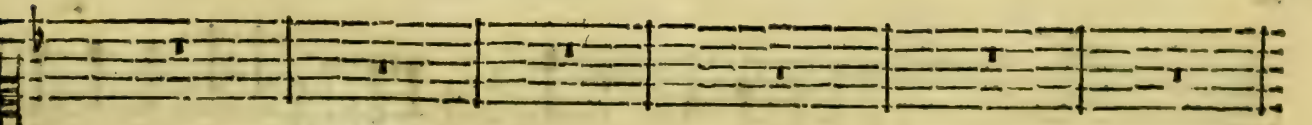
BASSE-CONTINUE.



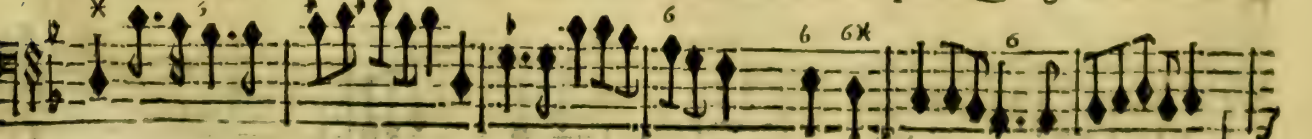
mez une fatale flame Que vous ne ressentez jamais; L'Amour n'ose troubler la



BASSE-CONTINUE.



paix Qui regne dans vostre ame. L'Amour n'ose troubler la paix Qui regne dans vostre a-



BASSE-CONTINUE.

A ij

ARMIDE TRAGEDIE.

Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas? Quel
me. Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas?

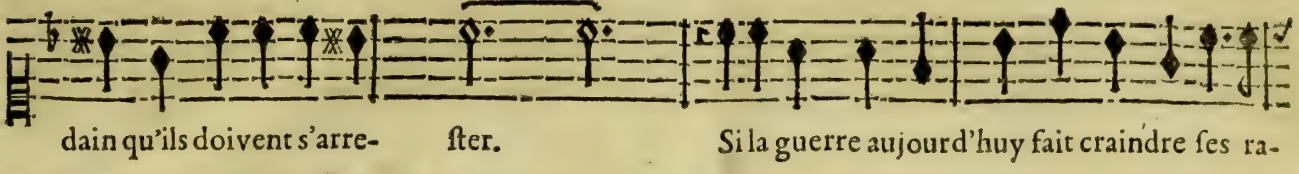
BASSE-CONTINUE-

fort à plus d'appas Et qui peut estre heureux, Et qui peut estre heureux si vous ne l'estes
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes

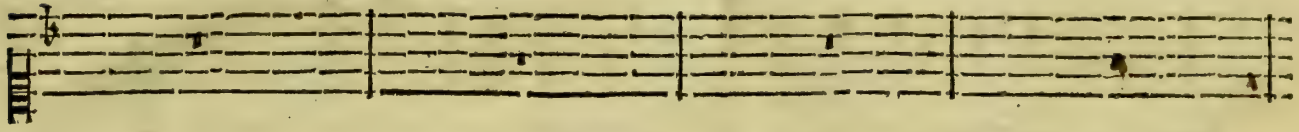
BASSE-CONTINUE.

pas? Si la guerre aujourd'huy fait craindre ses ravages, C'est au bords du Jour.
pas?

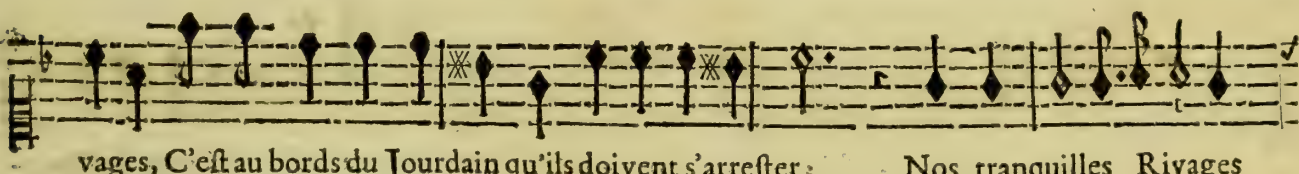
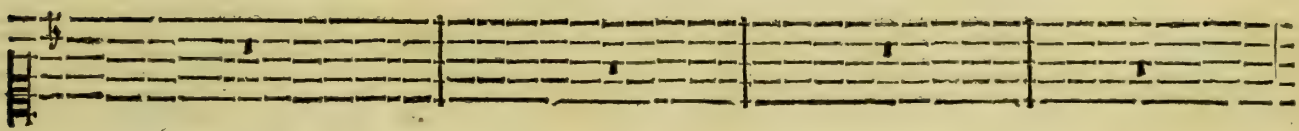
BASSE-CONTINUE.



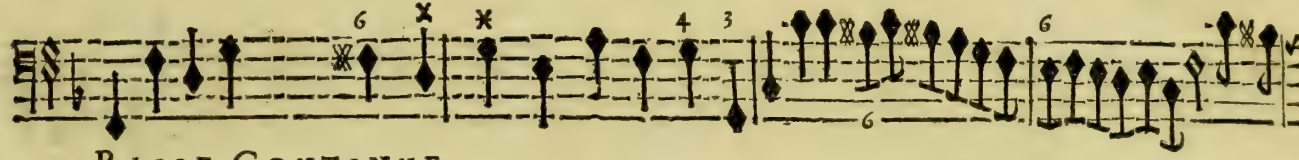
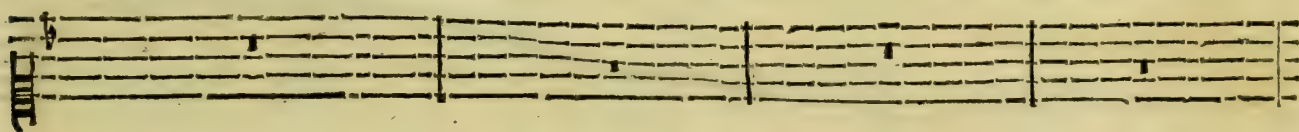
dain qu'ils doivent s'ar- ster. Si la guerre aujourd'huy fait craindre ses ra-



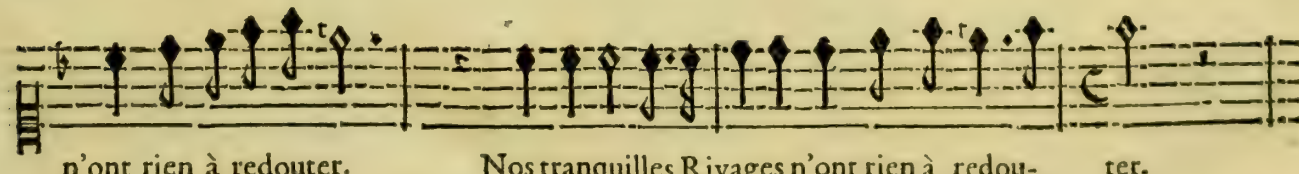
BASSE-CONTINUE.



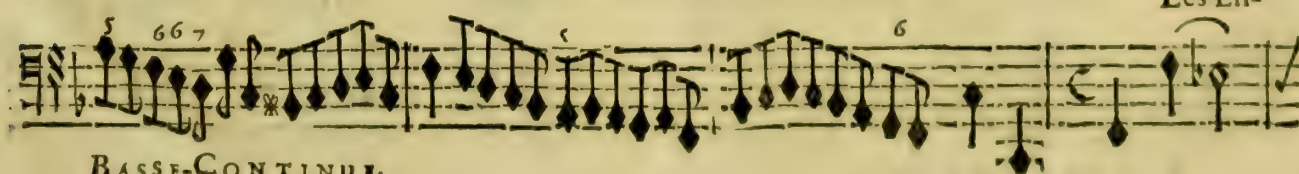
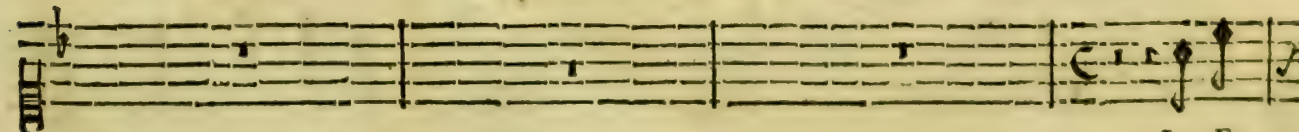
vages, C'est au bords du Jourdain qu'ils doivent s'arrester: Nos tranquilles Rivages



BASSE-CONTINUE.



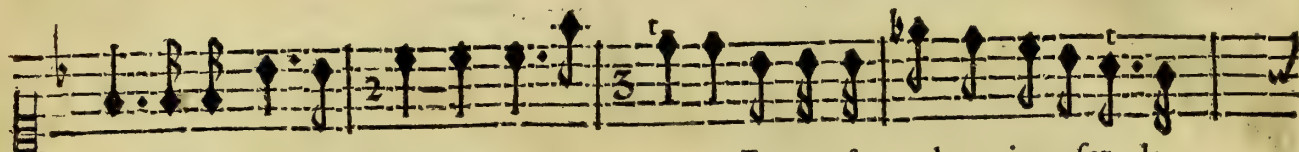
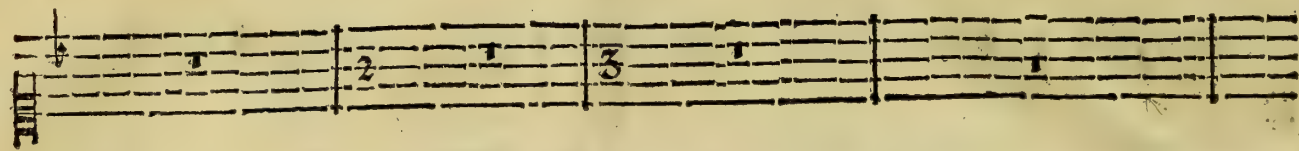
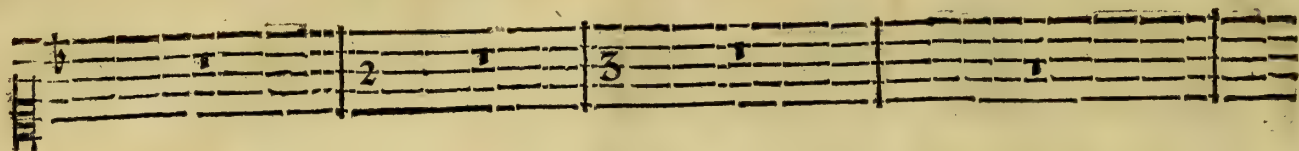
n'ont rien à redouter. Nos tranquilles Rivages n'ont rien à redou- ter.



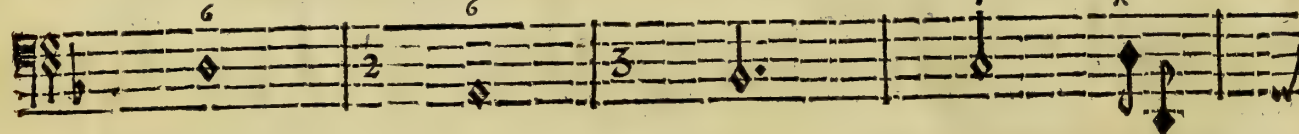
Les En-

BASSE-CONTINUE.

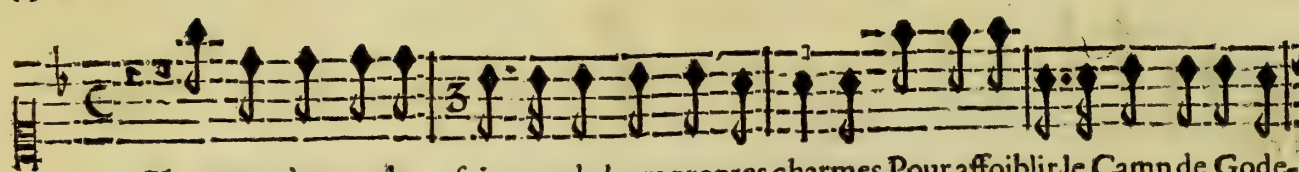
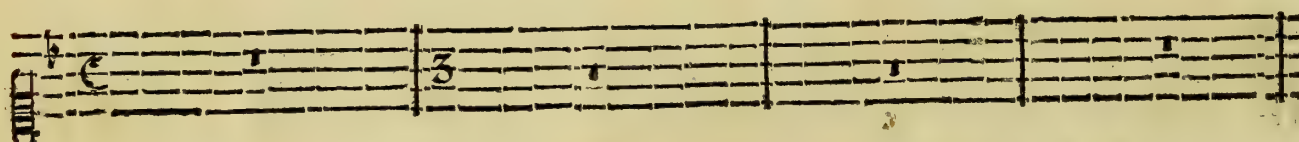
ARMIDE TRAGÉDIE!



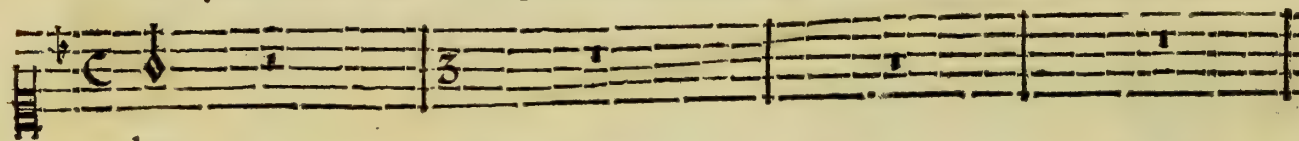
fers, s'il le faut, prendront pour nous les armes, Et vous sçavez leur imposer la



BASSE-CONTINUE.



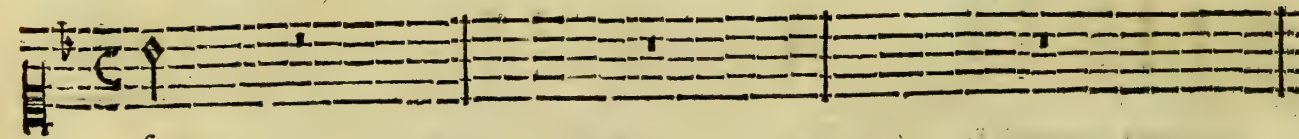
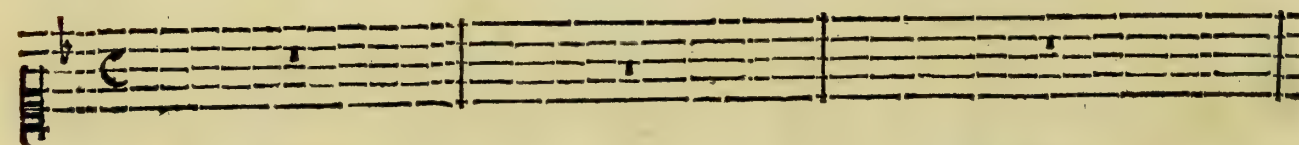
Vos yeux n'ont eu besoin que de leurs propres charmes Pour affoiblir le Camp de Gode-



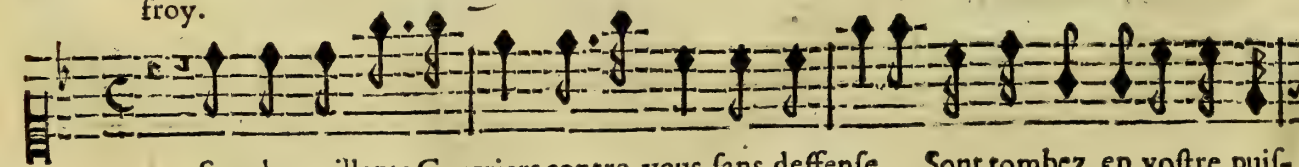
loy.



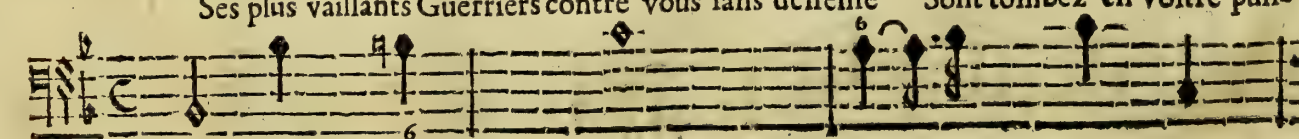
BASSE-CONTINUE.



froy.



Ses plus vaillants Guerriers contre vous sans deffense Sont tombez en vostre puis-



BASSE-CONTINUE.

ACTE PREMIER

Je ne triomphe pas du plus vaillant de tous Renaud, pour qui ma

BASSE-CONTINUE.

haine à tant de violence, L'Indomptable Renaud échape à mon courroux. Tout le Camp enne-

BASSE-CONTINUE.

my pour moy devient sen- sible, Et luy seul, toujours invincible, Fit gloire de me

BASSE-CONTINUE.

ARMIDE TRAGEDIE

voir d'un œil indifférent. Il est dans l'age aimable ou sans effort on

BASSE-CONTINUE

BASSE CONTINUE

aime; Non, je ne puis manquer sans un dépit extrême La conquête d'un

BASSE-CONTINUE.

BASSE CONTINUE

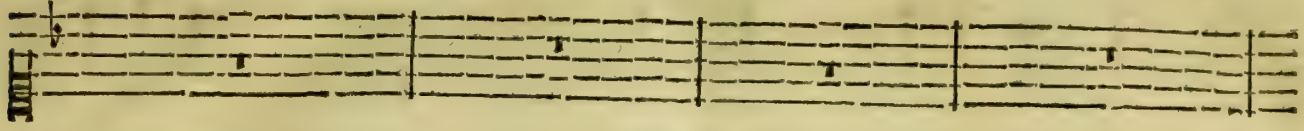
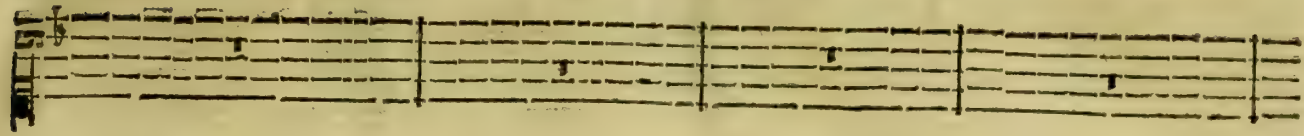
cœur si superbe & si grand.

Qu'importe qu'un Captif manque à vostre vi-

BASSE-CONTINUE.

BASSE CONTINUE

PREMIER ACTE.



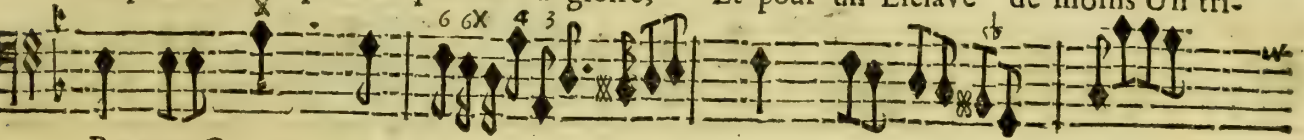
toire; On en void dans vos fers assez d'autres témoins, Et pour un Effclave de moins Un tri-



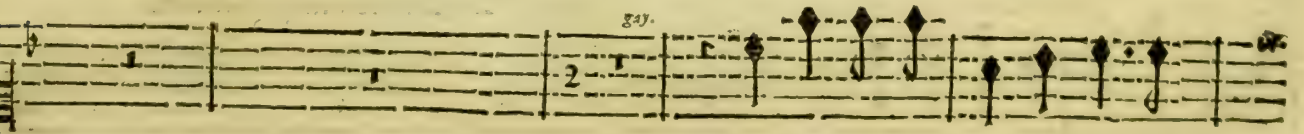
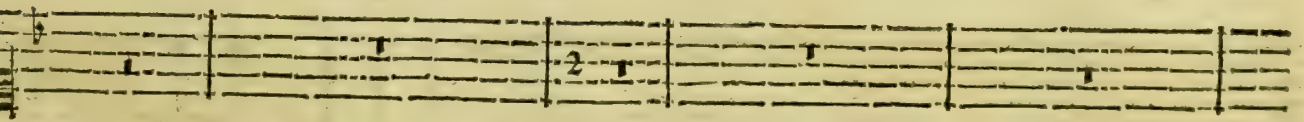
BASSE-CONTINUE.



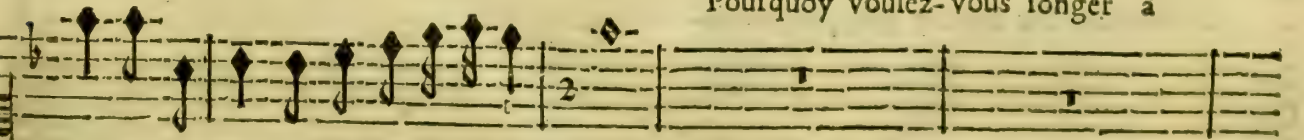
omphe si beau perdra peu de sa gloire, Et pour un Esclave de moins Un tri-



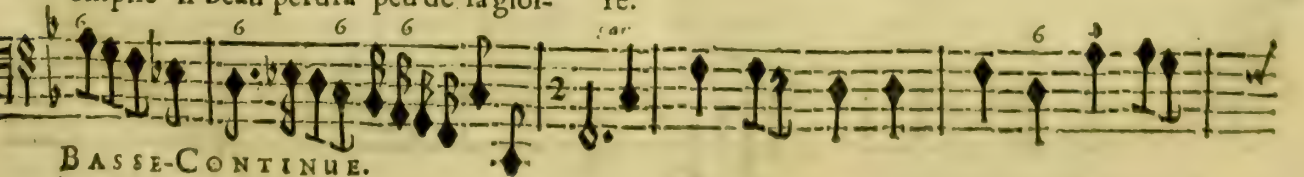
BASSE-CONTINUE.



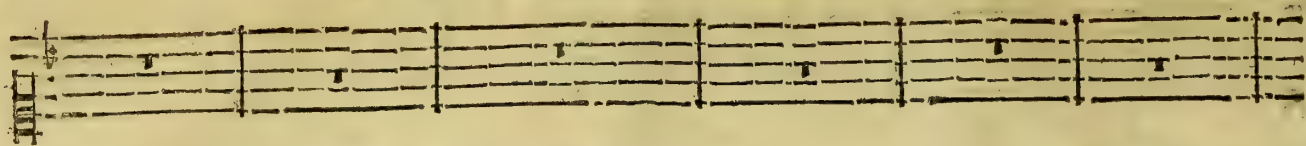
Pourquoy voulez-vous songer à



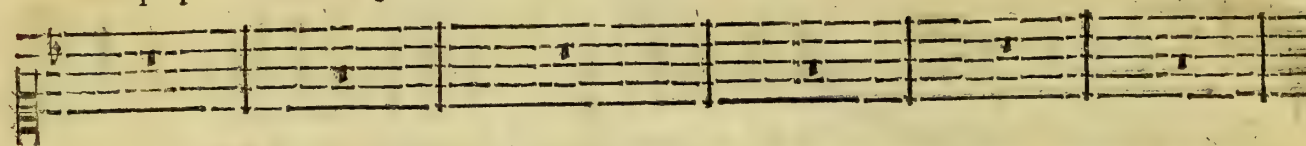
omphe si beau perdra peu de sa gloire.



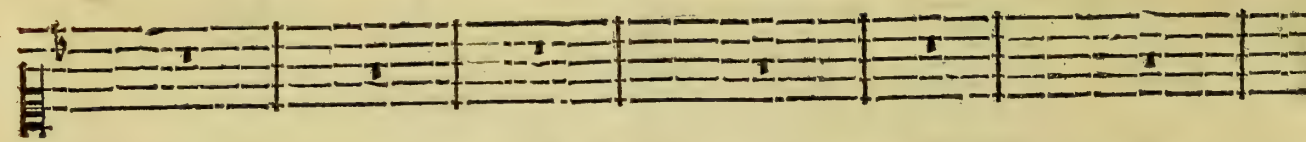
BASSE-CONTINUE.



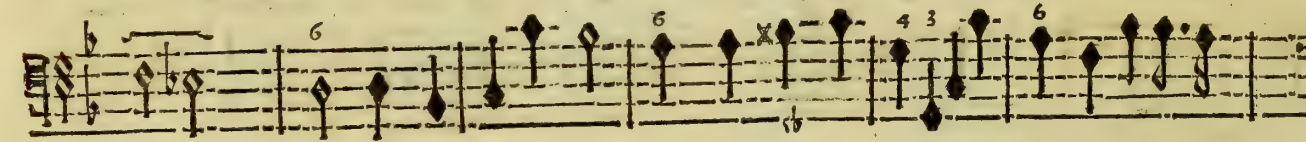
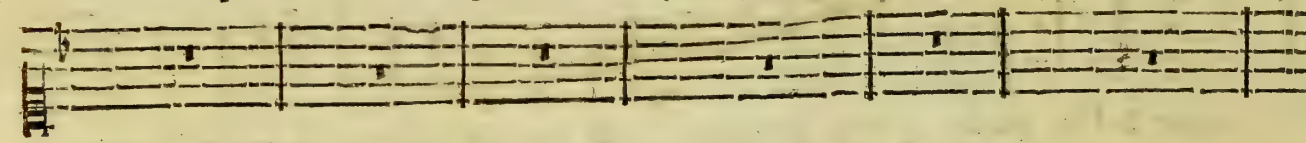
ce qui peut vous déplaire? Pourquoi voulez-vous songer à ce qui peut vous déplai-



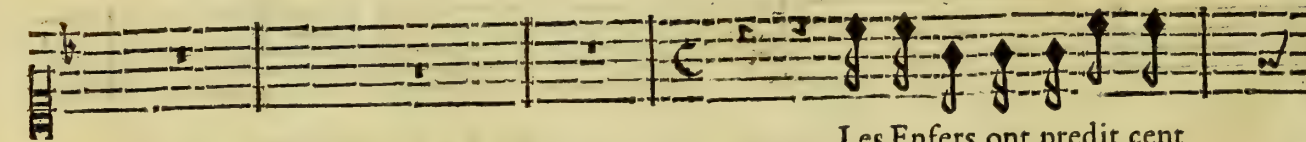
BASSE-CONTINUE.



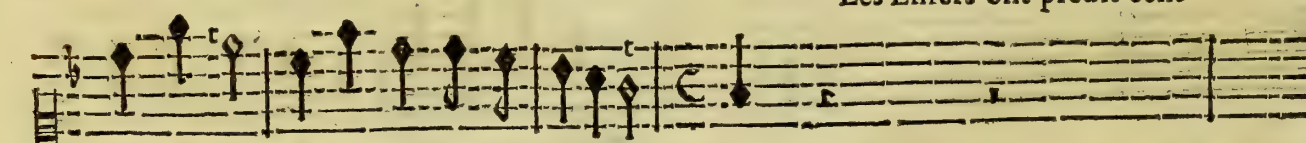
re? Il est plus seur de se vanger Par l'oubly que par la colere. Il est plus seur de



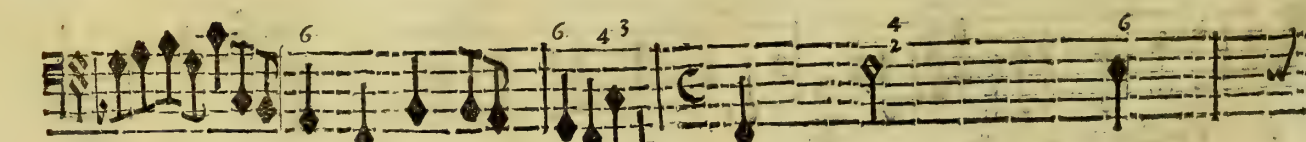
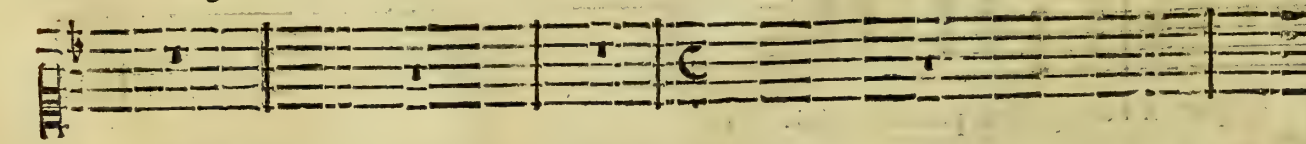
BASSE-CONTINUE.



Les Enfers ont predit cent



se vanger Par l'oubly que par la cole- re.



BASSE-CONTINUE.

ACTE PREMIER

Musical staff with notes and rests.

fois Que contre ce Guerrier nos armes seront vaines, Et qu'il vain- cra nos plus grands

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUE.

Musical staff with notes and rests.

Rois. Ah! qu'il me feroit doux de l'accabler de chaînes, Et d'arrester le cours de ses ex-

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUE.

Musical staff with notes and rests.

ploits! Que je le hay! que son mépris m'outrage! Qu'il sera fier d'éviter l'escla-

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

vage Où je tiens tant d'autres He- ros. Incessamment son imporune i-

6
4x
2
6 6x

BASSE-CONTINUE.

mage Malgré moy trouble mon re-

BASSE-CONTINUE.

pos. 1

Un songe af-

PRELUDE.

BASSE-CONTINUE.

freux m'inspire une fureur nouvelle Contre ce funeste Ennemy : J'ay creu le

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

voir, j'en ay fre-my: J'ay crû qu'il me frapoit d'une atteinte mor-telle. Je suis tombée aux

BASSE-CONTINUE.

pieds de ce cruel vainqueur; Riē ne fléchissoit sa ri-gueur, Et par un charme inconce-

BASSE-CONTINUE.

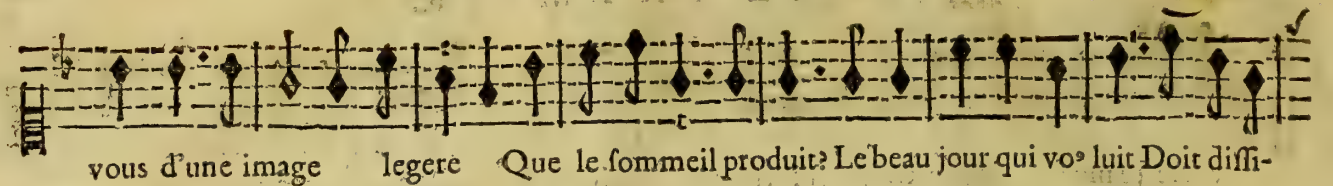
ACTE PREMIER.

vable Je me sentoïis con-trainte à le trouver aimable D'as le fatal momēt qu'il me perçoit le cœur.

BASSE-CONTINUE.

SIDONIE.
Vous troublez-vous d'une image legere Que le sommeil produit ? Vous troublez-

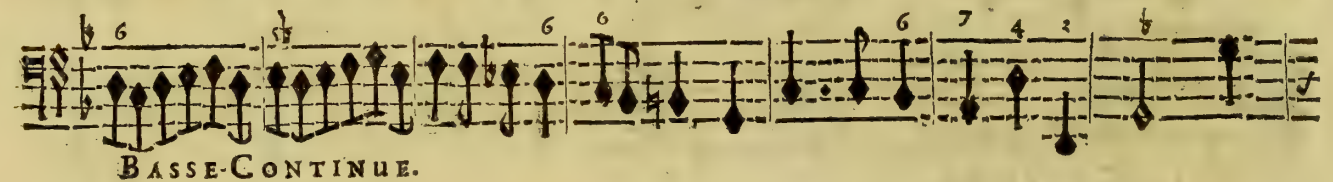
BASSE-CONTINUE.



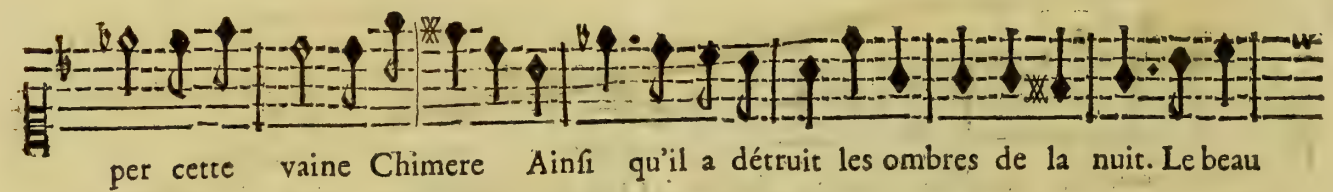
vous d'une image legere Que le sommeil produit? Le beau jour qui vo' luit Doit diffi-



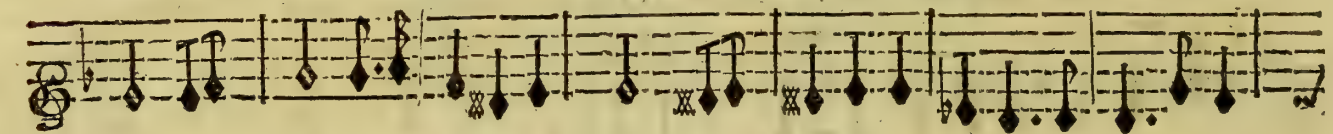
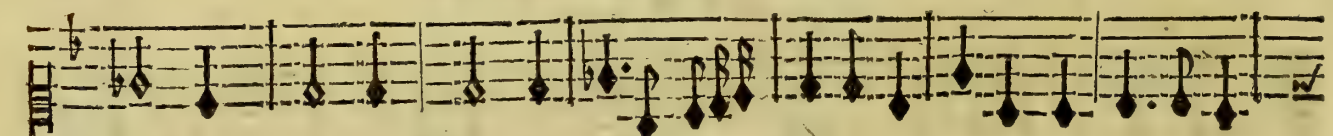
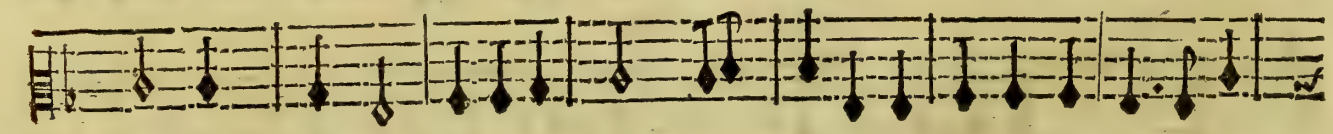
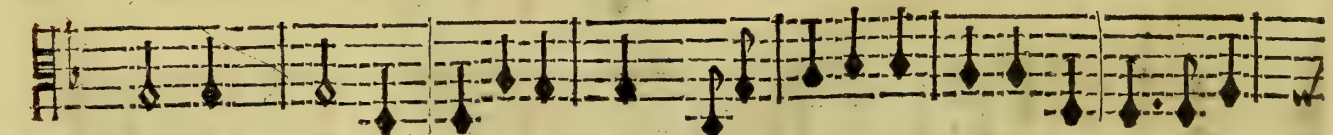
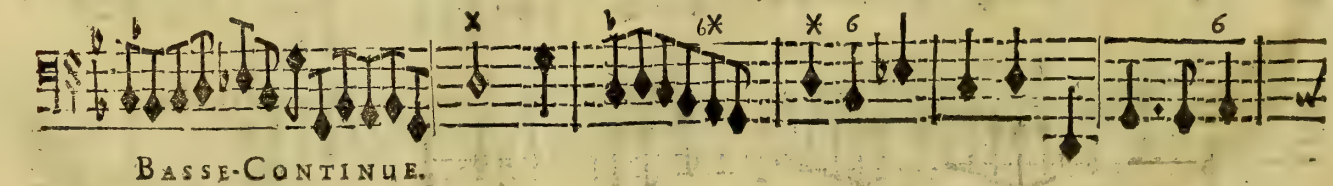




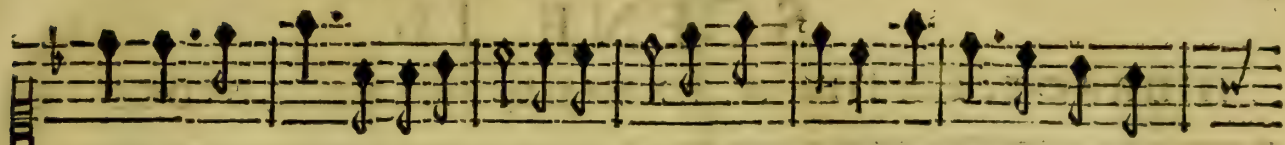
BASSE-CONTINUE.



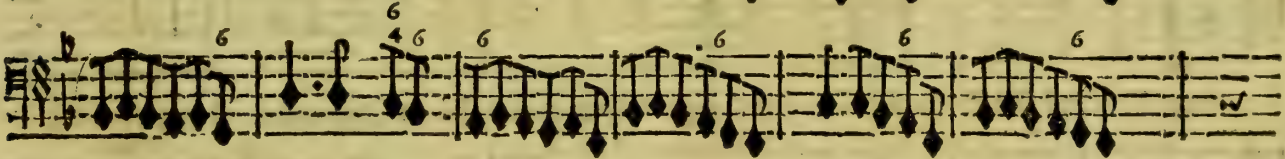
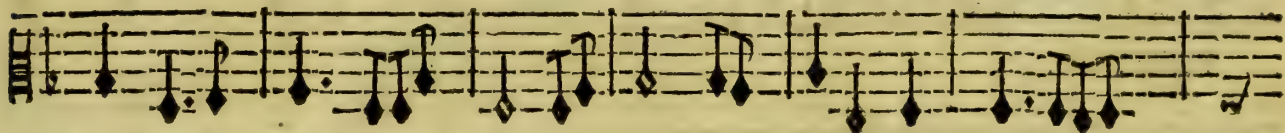
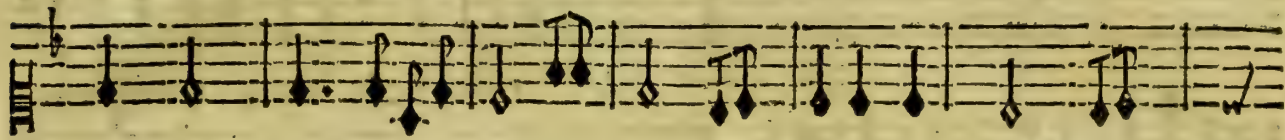
per cette vaine Chimere Ainsi qu'il a détruit les ombres de la nuit. Le beau

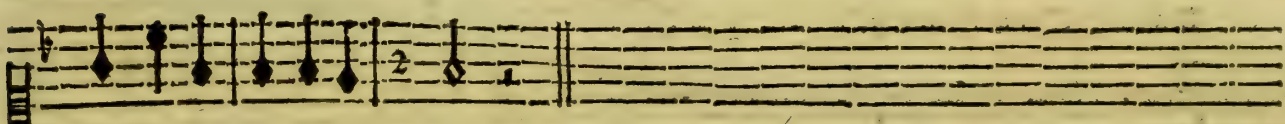
BASSE-CONTINUE.



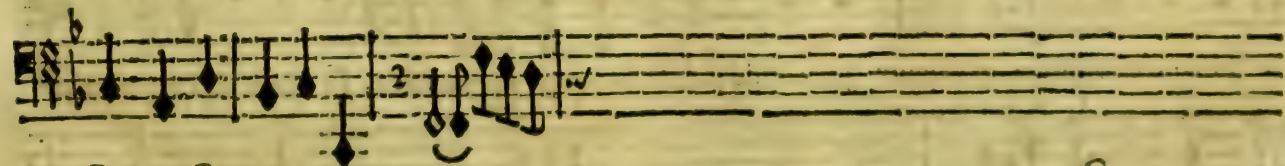
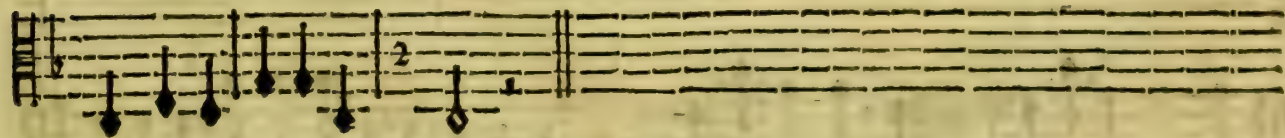
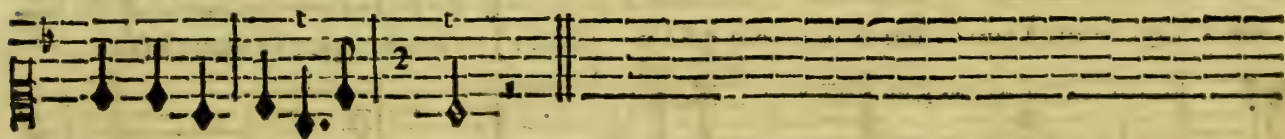
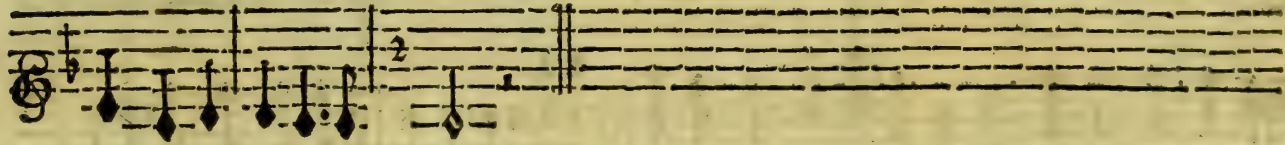
jour qui vous luit Doit dissiper cette vaine chimere Ainsi qu'il a dé-



BASSE-CONTINUE.



truit Les ombres de la Nuit.



BASSE-CONTINUE.

SCENE II.

HIDRAOT, suite d'Hidraot, ARMIDE, PHENICE, SIDONIE.

ARMIDE.

HIDRAOT.

Ar- mide, que le sang qui m'unit avec

PRELUDE.

vous Me rend sensible aux soins que l'on prend pour vous plaire! Que vostre triomphe m'est

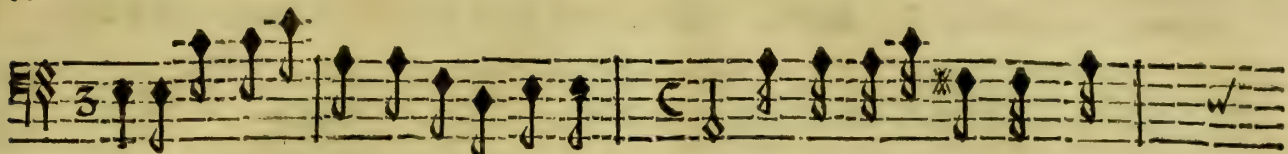
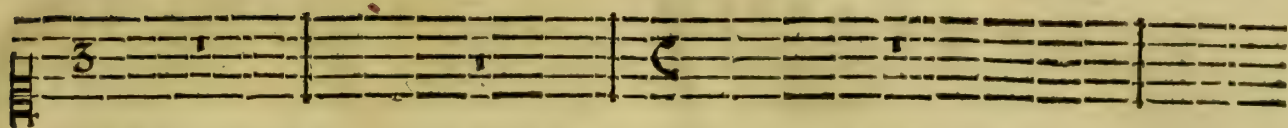
BASSE-CONTINUE.

doux! Que j'aime à voir briller le beau jour qui l'é- claire! Je n'aurois plus de vœux à faire,

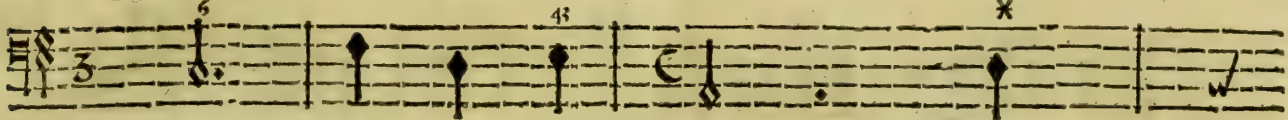
BASSE-CONTINUE.

Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menace, Et bientôt l'aage qui me

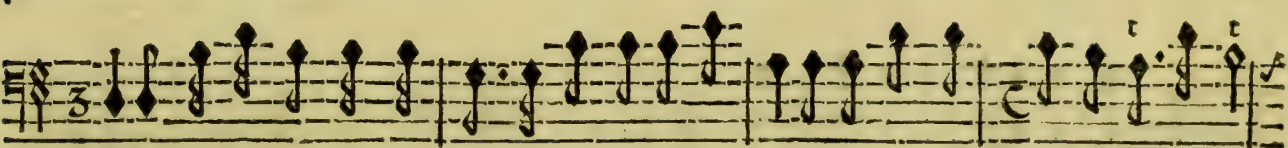
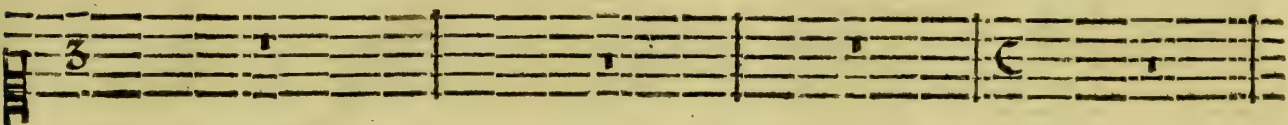
BASSE-CONTINUE.



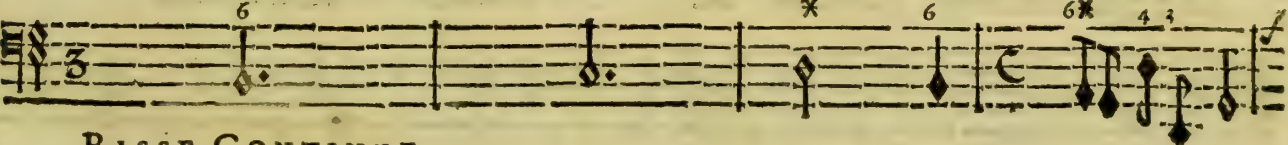
glace Va m'accabler de son pesent far- deau. C'est le dernier bien ou jas-



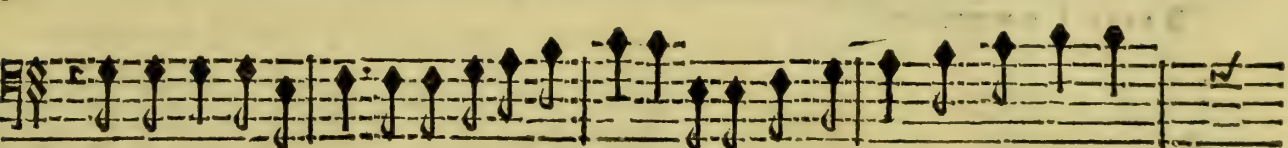
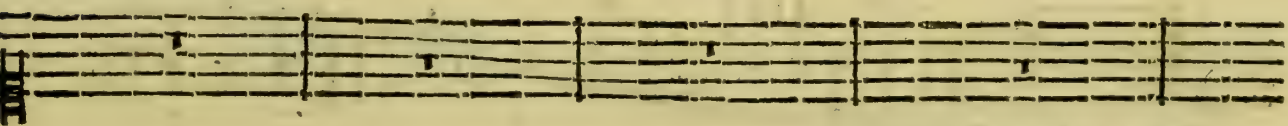
BASSE-CONTINUE.



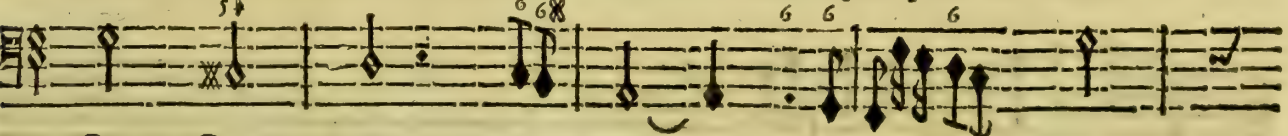
pire Que de voir vostre Himen promette à cet Empire Des Roys for- mez d'un sang si beau.



BASSE-CONTINUE.



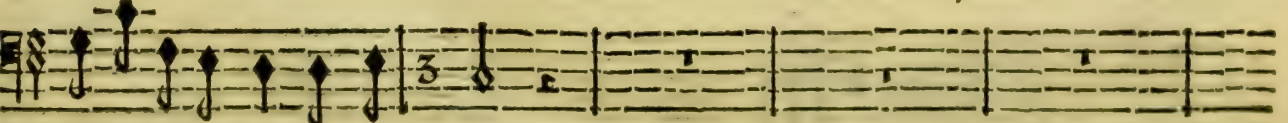
Sans me plaindre du fort je cesseray de vivre Si ce doux espoir peut me suivre



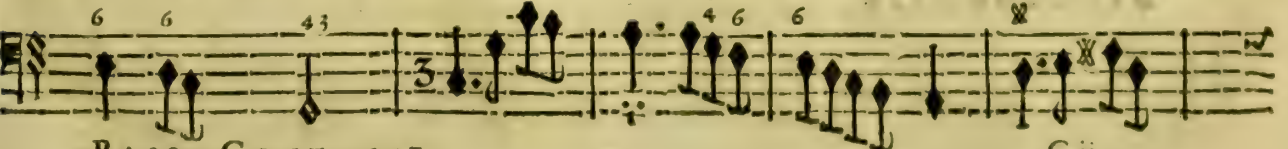
BASSE-CONTINUE.



La chaî- ne de l'Hymen m'e-



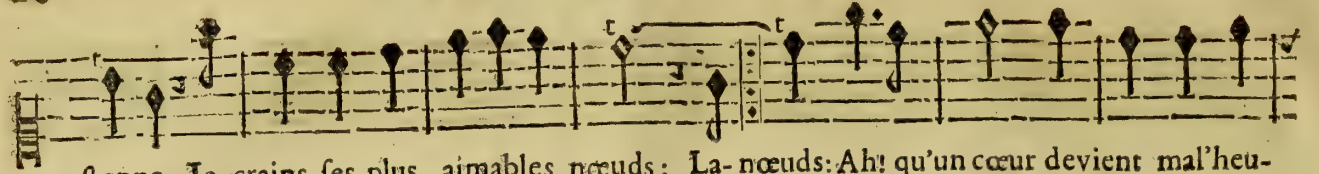
Dans l'affreuse nuit du Tom- beau.



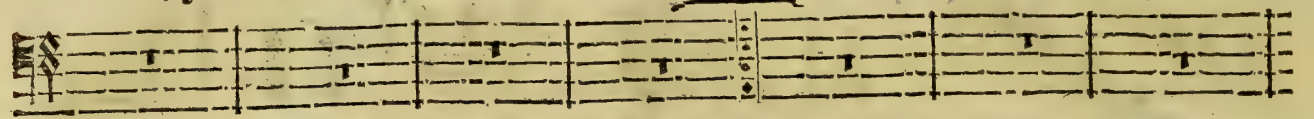
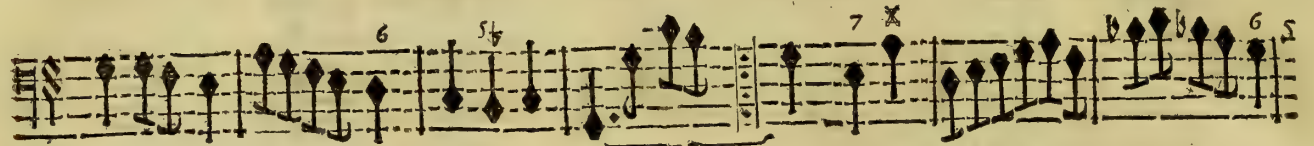
BASSE-CONTINUE.

C ij

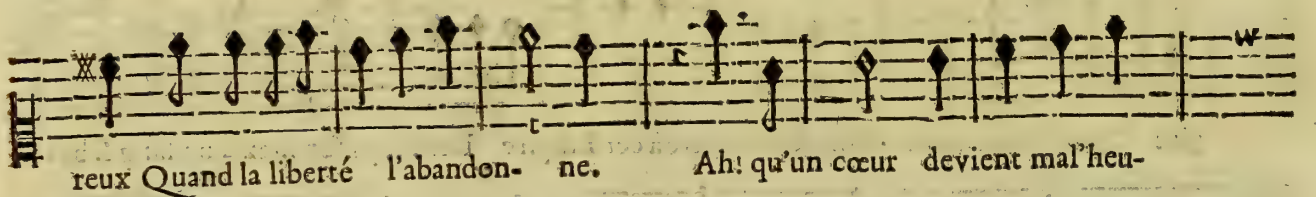
ARMIDE TRAGEDIE.



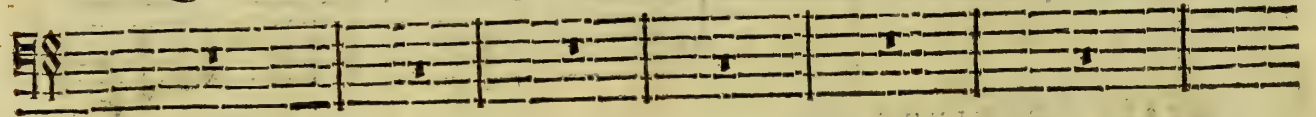
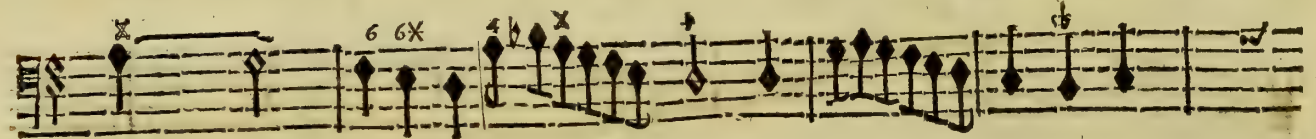
stonne, Je crains ses plus aimables nœuds: La-nœuds: Ah! qu'un cœur devient mal'heu-

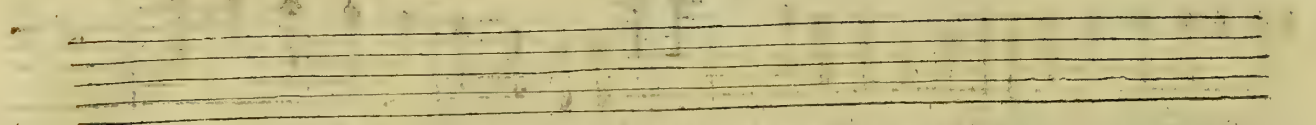
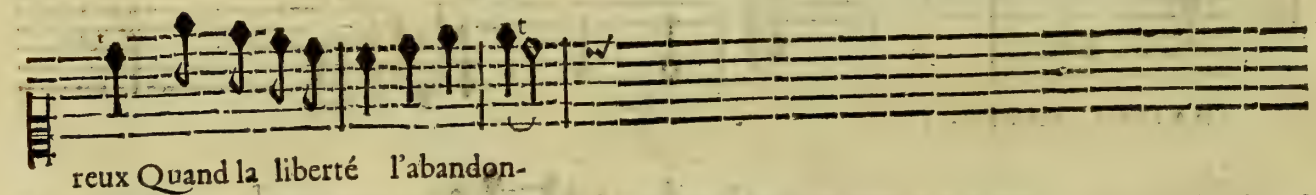
BASSE-CONTINUE.

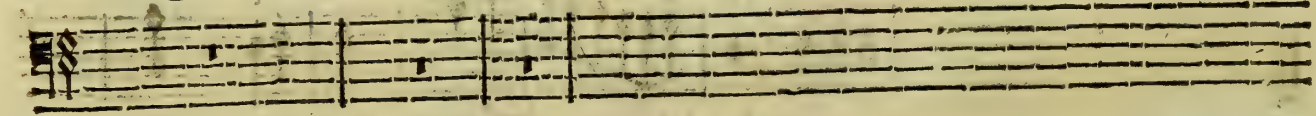
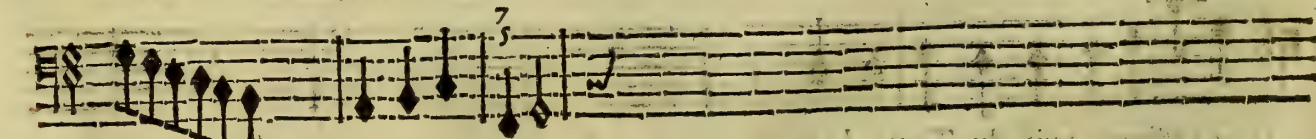
reux Quand la liberté l'abandon- ne. Ah! qu'un cœur devient mal'heu-

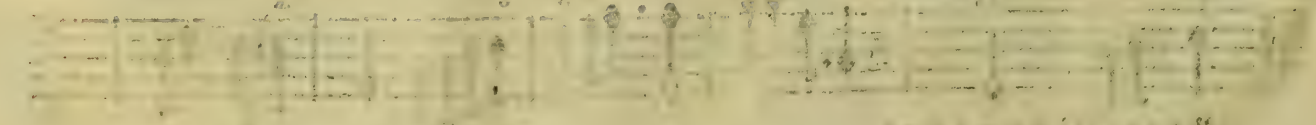
BASSE-CONTINUE.

reux Quand la liberté l'abandon-

BASSE-CONTINUE.



ne. VIOLON.

VIOLON.

Pour vous,quâd il vo° plaist, tout l'Enfer est armé : Vous estes plus sçavante en mon

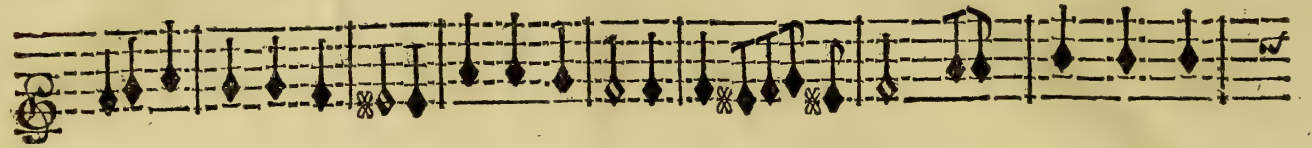
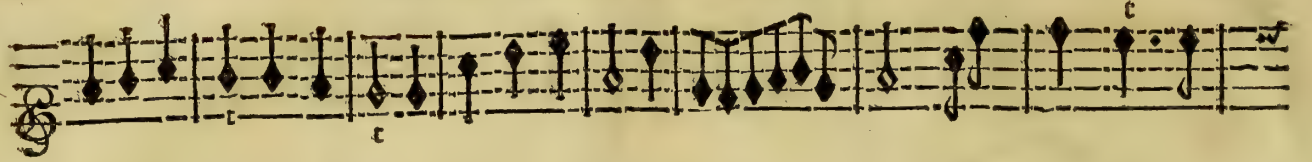
BASSE-CONTINUE.

art que moy-mesme, De grâds Roys à vos pieds mettent leur Diadème; Qui vo° void un mo-

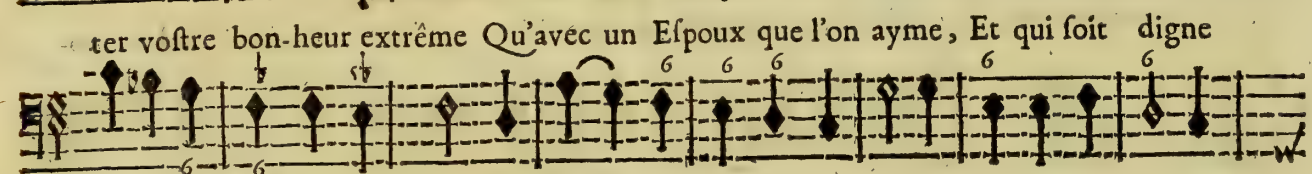
BASSE-CONTINUE.

ment est pour jamais charmé; Pouvez-vous mieux gouster vostre bonheur exttême Qu'a-

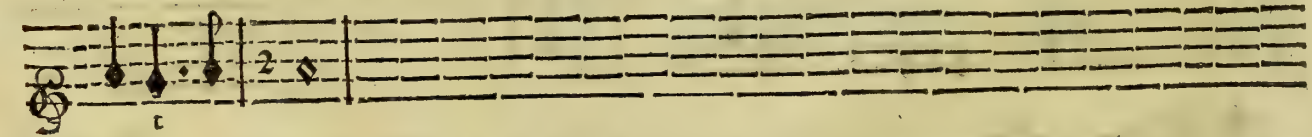
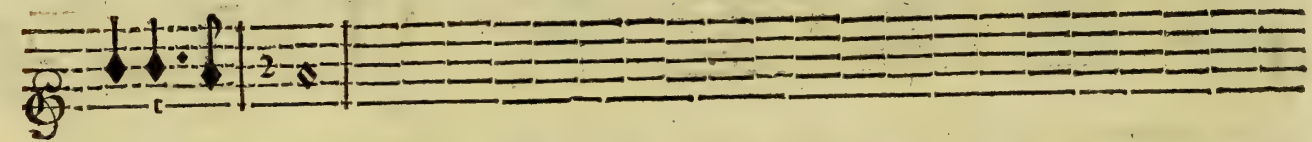
BASSE-CONTINUE-



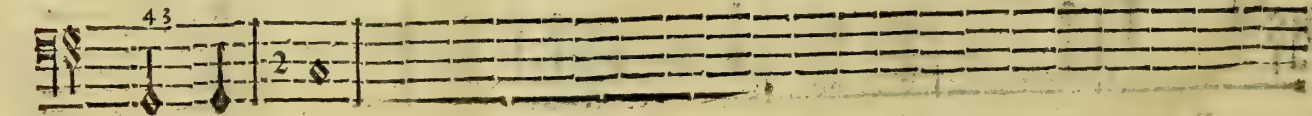
BASSE-CONTINUE.



BASSE-CONTINUE.



d'estre ai- mé.

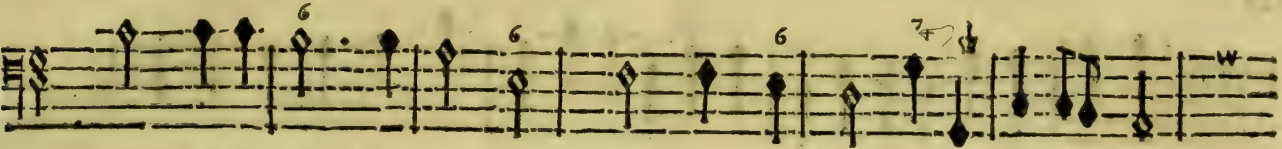
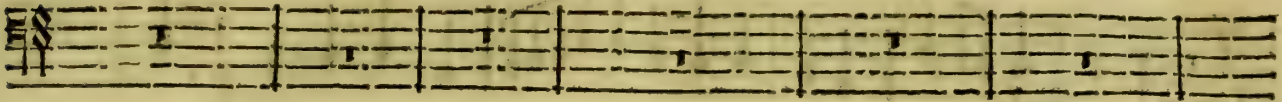


BASSE-CONTINUE.

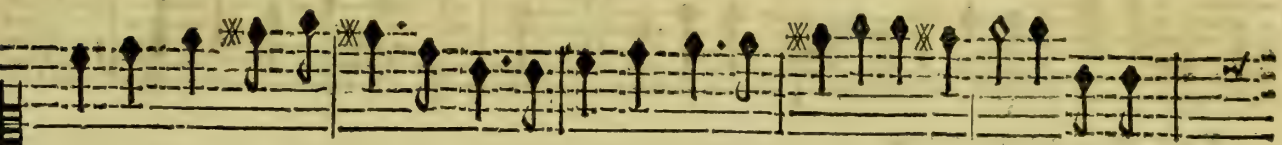
BASSE-CONTINUE.



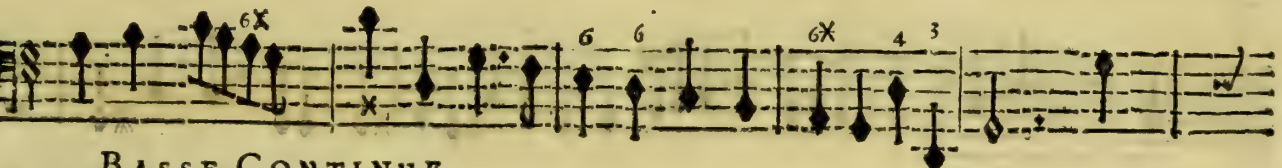
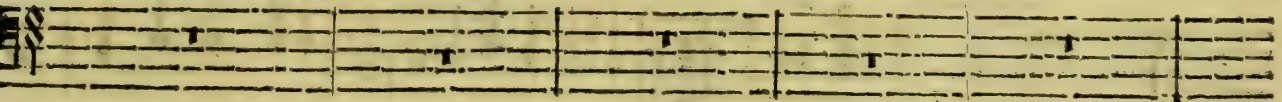
Contre mes ennemis à mon gré je déchaîne Le noir Empire des Enfers, L'Amour



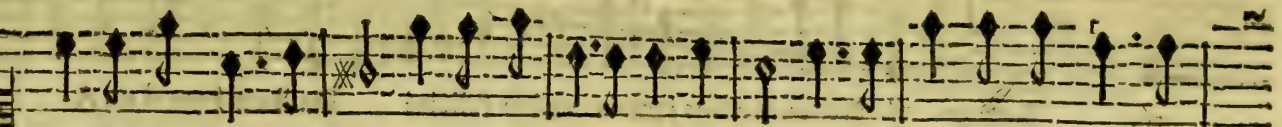
BASSE-CONTINUE.



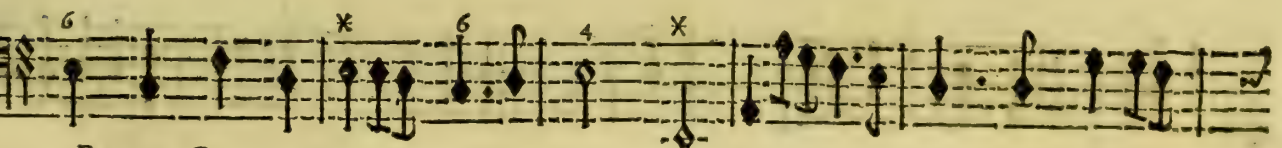
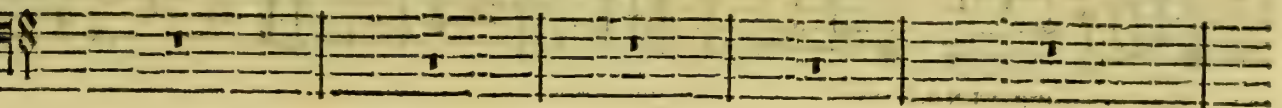
met des Rois dans mes fers, Je suis de mille Amants Maistresse souveraine, Mais je



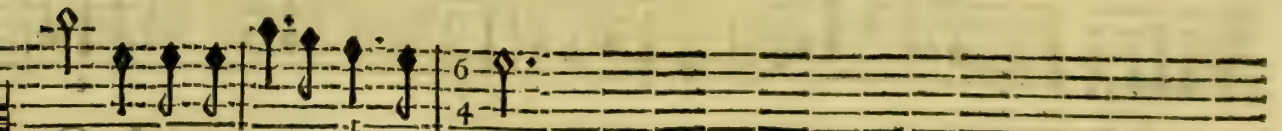
BASSE-CONTINUE.



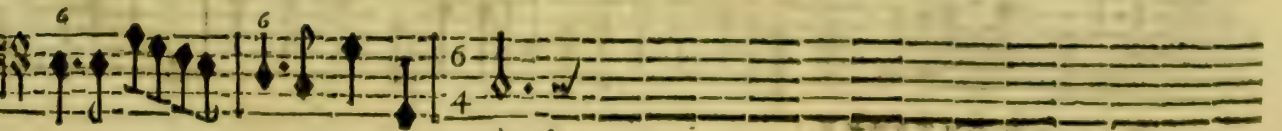
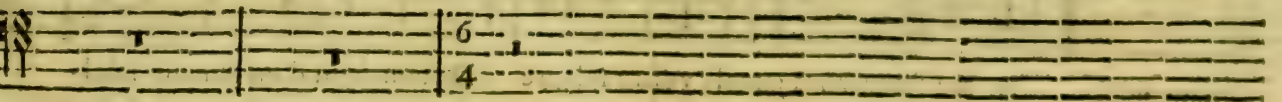
faits mon pl⁹ grand bon-heur D'estre maistresse de m^o cœur. Mais je faits mon plus gr^{ad} bon-



BASSE-CONTINUE.

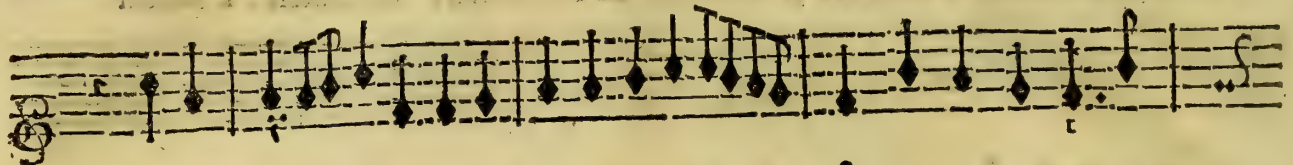
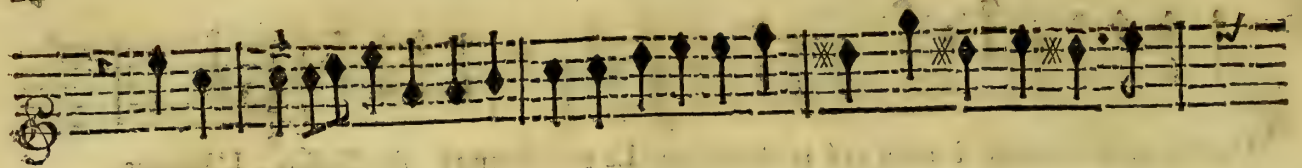


heur D'estre maistresse de mon cœur.



BASSE-CONTINUE.

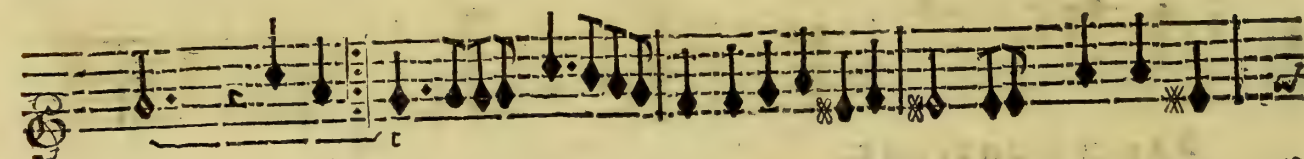
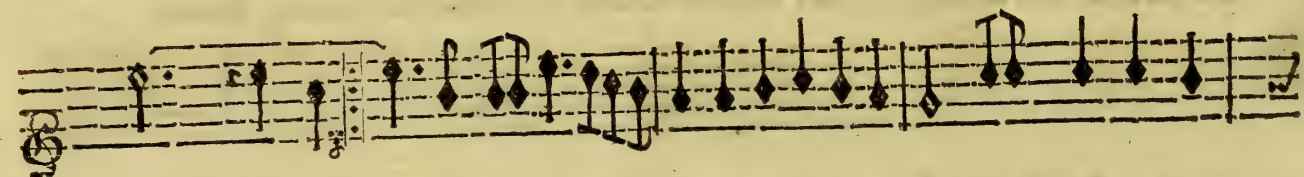
ARMIDE, TRAGÉDIE.



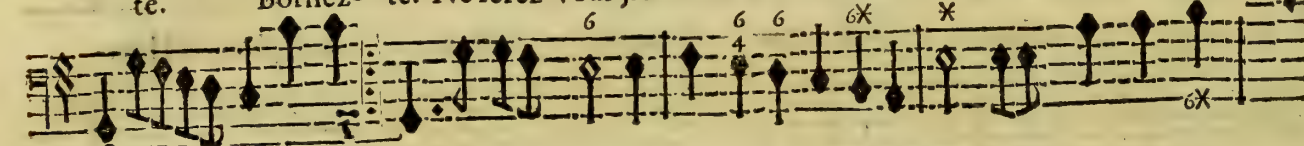
Bornez-vous vos desirs à la gloire cruelle Des maux que fait vostre beau-



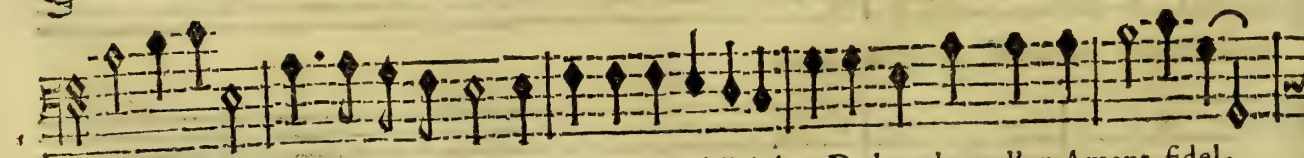
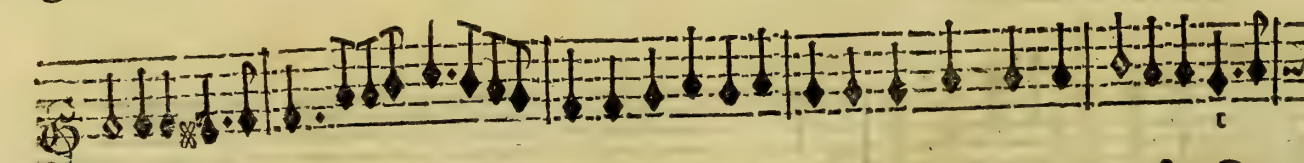
BASSE-CONTINUE.



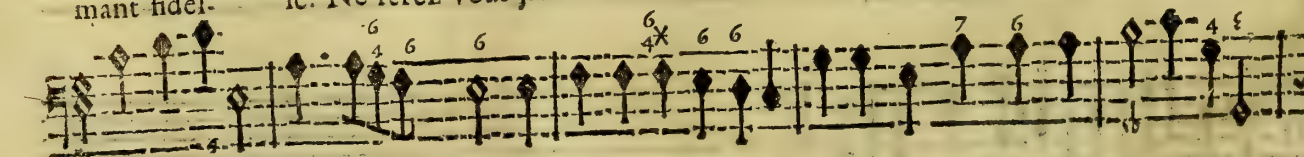
té. Bornez- té. Ne ferez-vous jamais vostre felicité Du bon-heur d'un A-



BASSE-CONTINUE.



mant fidel- le. Ne ferez-vous jamais vostre felicité Du bon-heur d'un Amant fidel-



BASSE-CONTINUE.

ACTE PREMIER:

2 1

Si je doym'engager un jour, Au moins vous devez croire Qu'il faudra que ce soit la

lc.

2 4x

BASSE-CONTINUE.

6 4 3 x x 6 6x

Gloire Qui livre mon cœur à l'Amour. Pour devenir mon Maistre Ce n'est point af-

6 4 3 x x 6 6x

BASSE-CONTINUE.

6 4 3 x x 6 6x

fez d'estre Roy. Ce sera la valeur qui me fera connoistre Celuy qui merite ma foy.

4 x 6 6 x 6 6x 4 3

BASSE-CONTINUE.

4 x 6 6 x 6 6x 4 3

Le Vainqueur de Renaud, si quelqu'un le peut estre, Sera digne de moy.

6 cb sb 6

BASSE-CONTINUE.

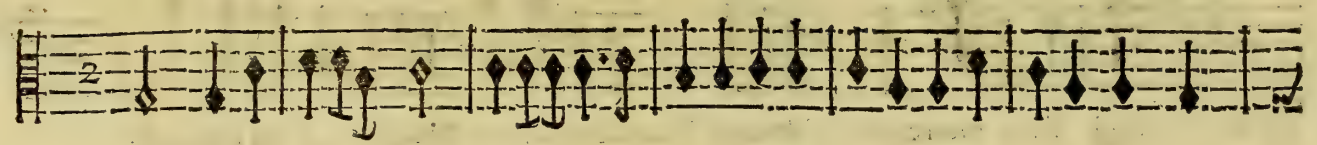
D

ARMIDE, TRAGÉDIE:
SCENE III.

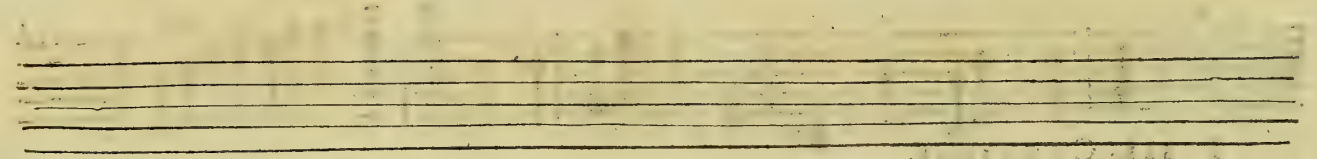
Violons. 

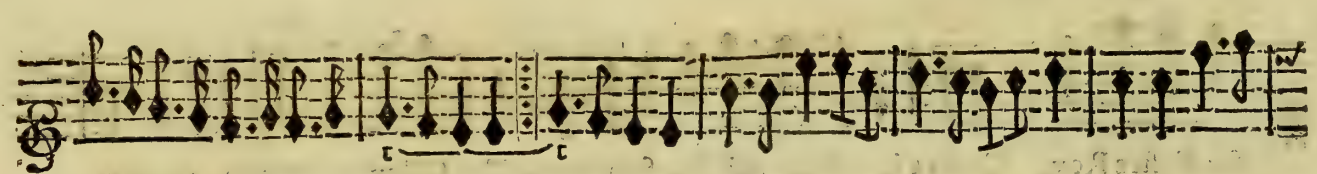


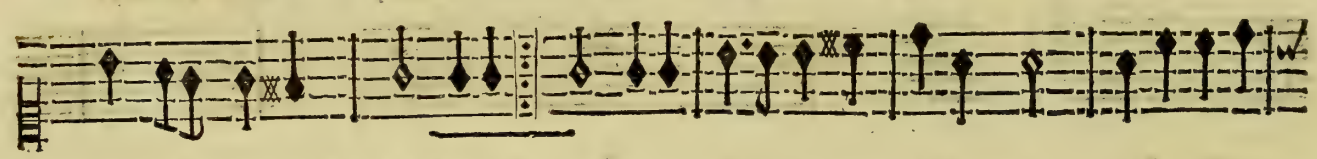


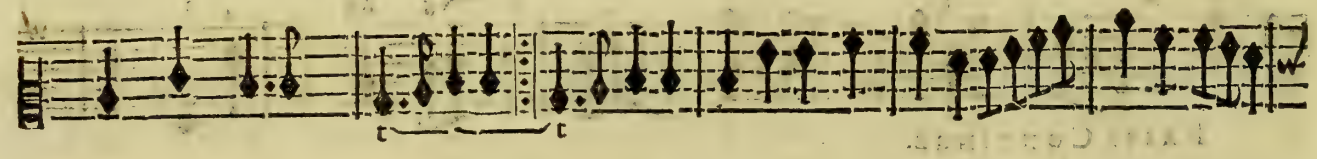




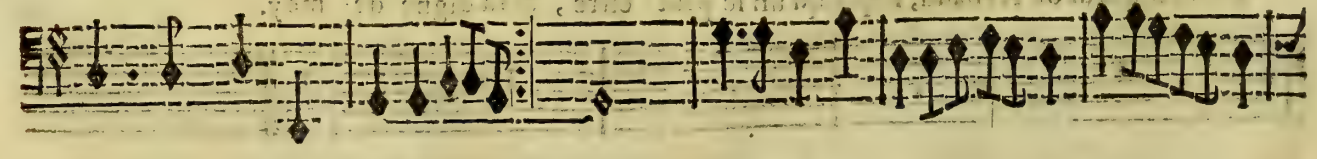


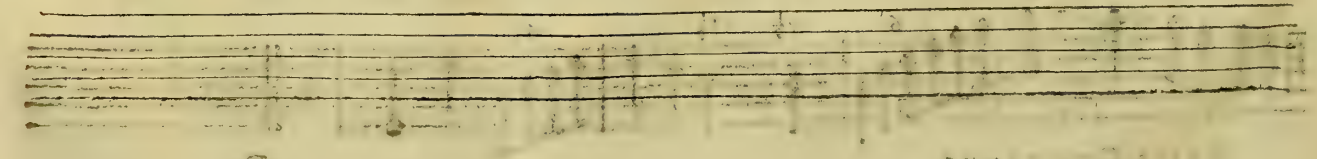


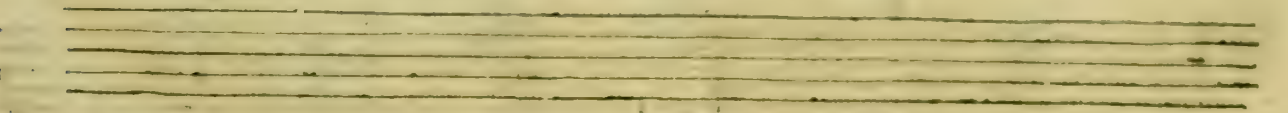
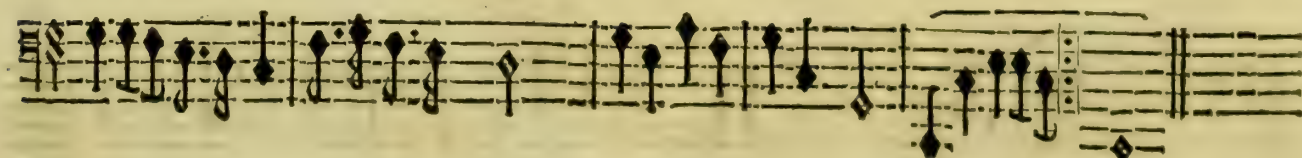
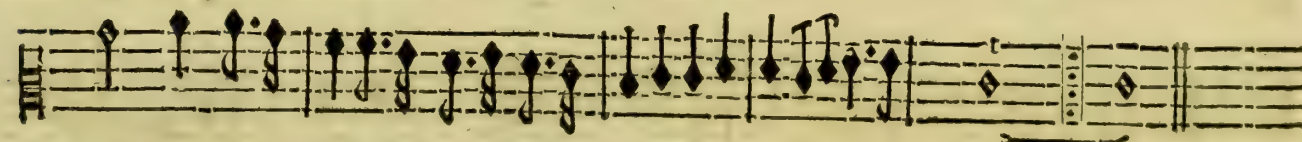
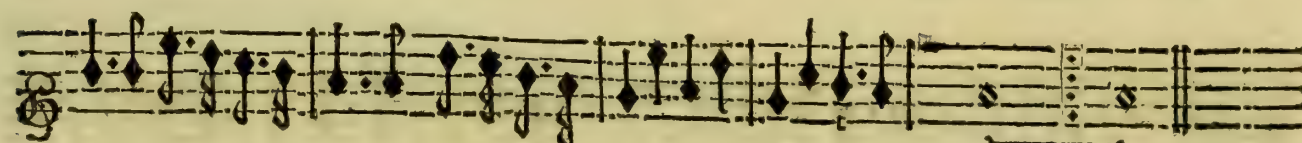
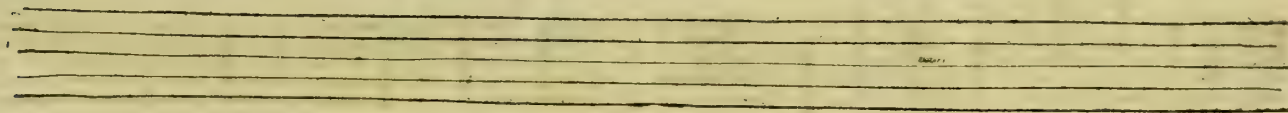
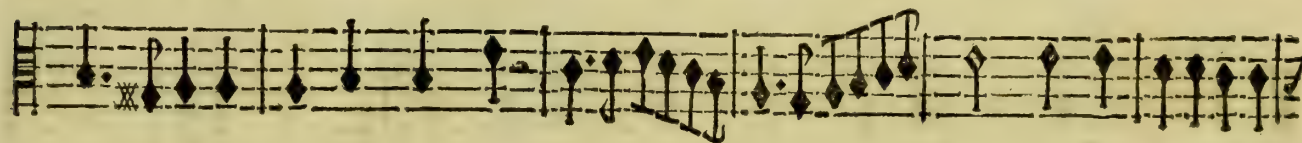
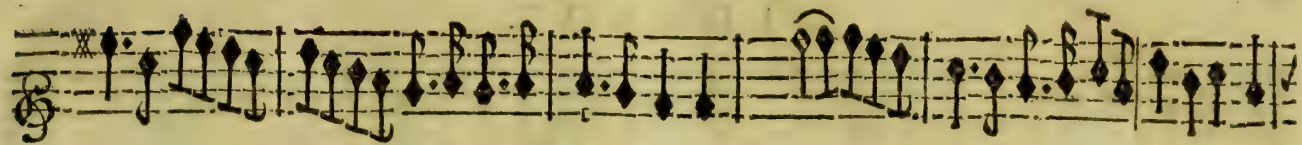












ARMIDE TRAGEDIE,
HIDRAOT.

doux.

VIOLONS.

doux.

doux.

doux.

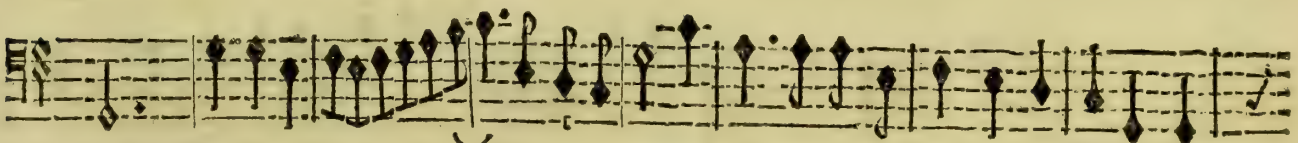
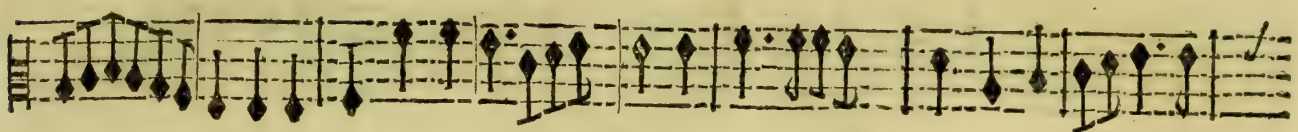
doux.

Armide est encor plus aimable Quelle n'est redou- table.

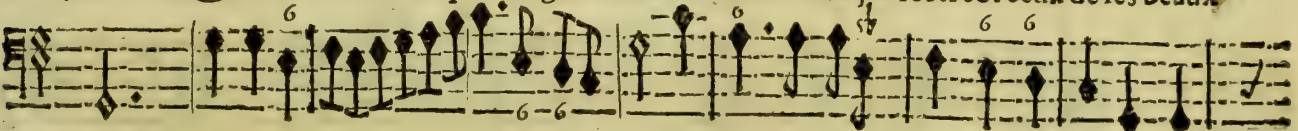
BASSE-CONTINUE.

Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux

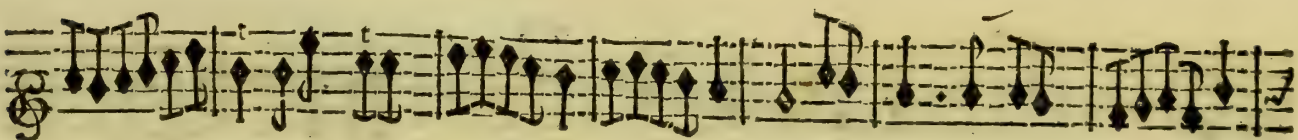
BASSE-CONTINUE.



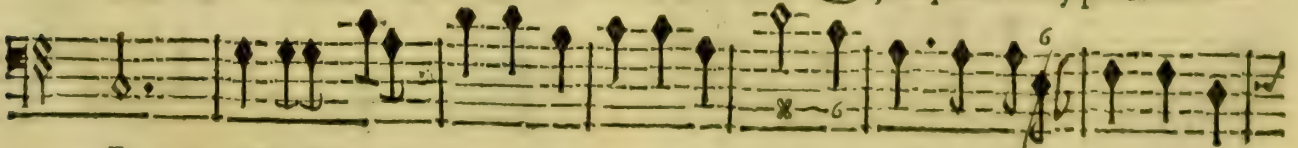
yeux. Que son triom-- phe est glorieux! Ses charmes les pl⁹ forts sôt ceux de ses beaux



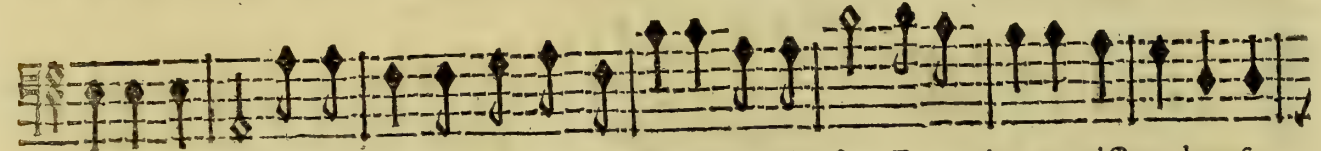
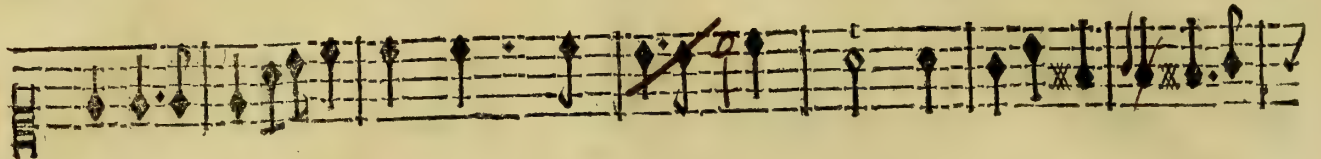
BASSE-CONTINUE.



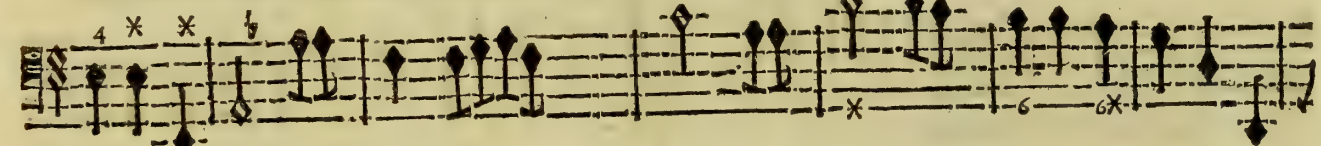
yeux. Elle n'a pas besoin d'employer l'art terrible Qui sçait quand il luy plaist faire ar-



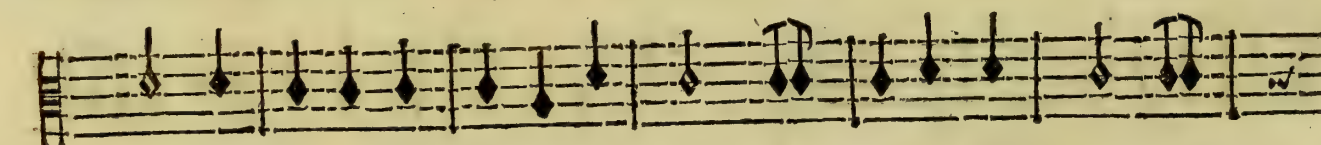
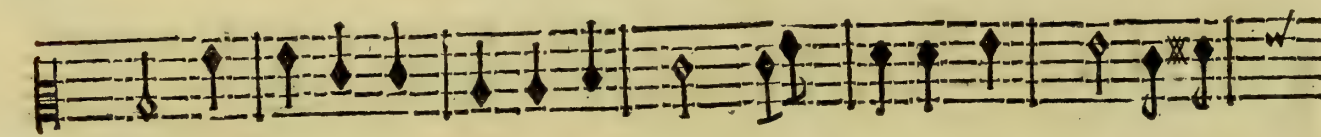
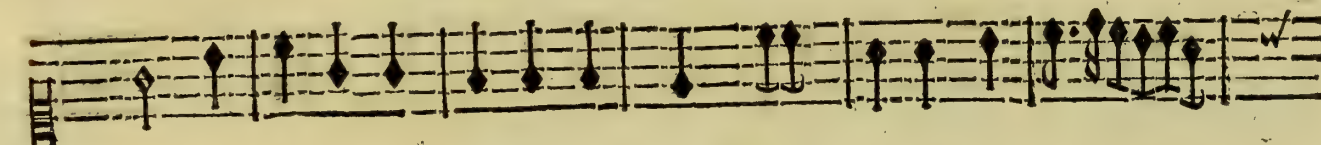
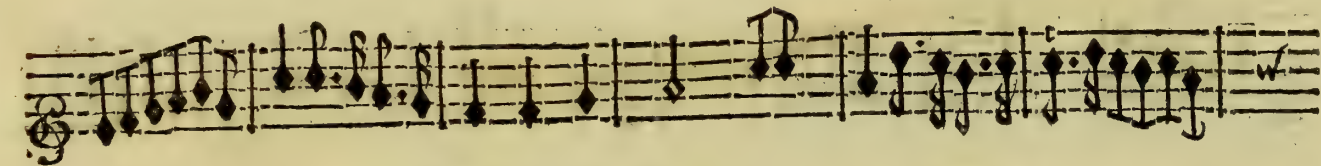
BASSE-CONTINUE.



mer les Enfers; Sa beauté trouve tout possible, Nos plu^r fiers Ennemis gemissent dans les



BASSE-CONTINUE.

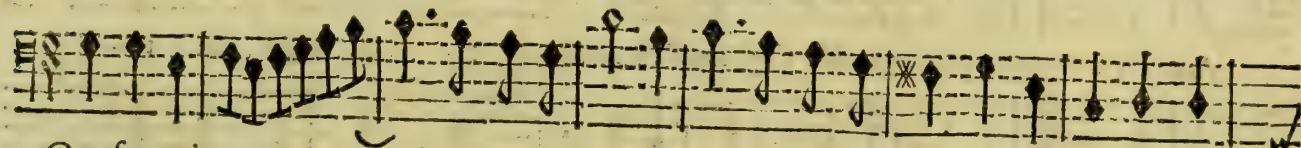
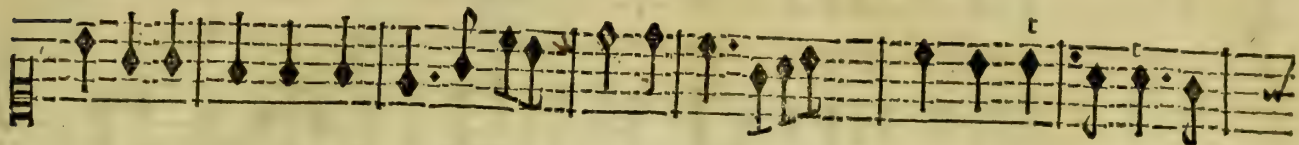


fers. Armide est en- cor plus aymable Qu'elle n'est redou- ta- ble.

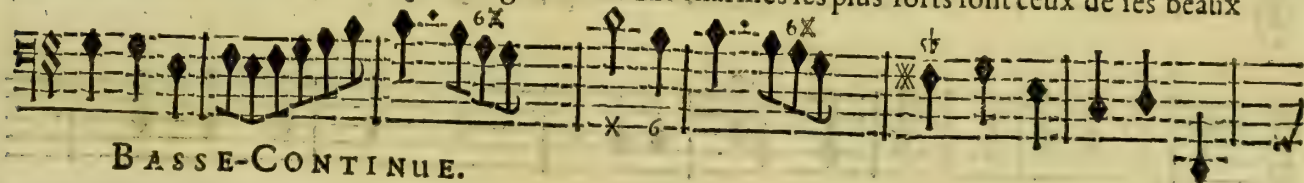


BASSE-CONTINUE.

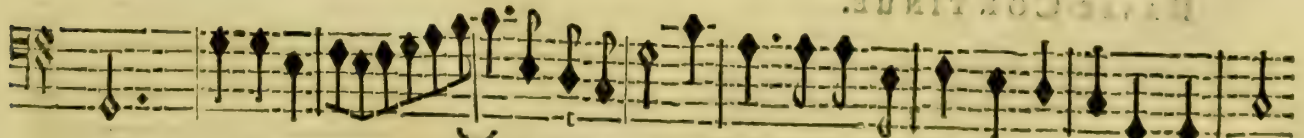
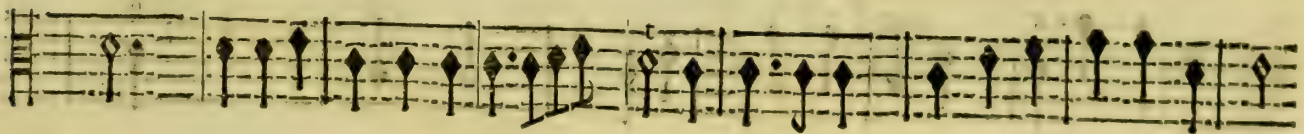
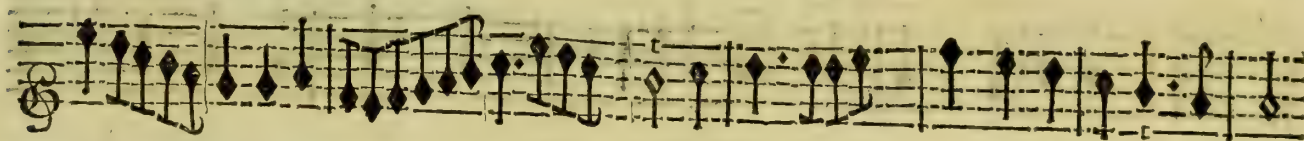
ACTE PREMIER.



Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux

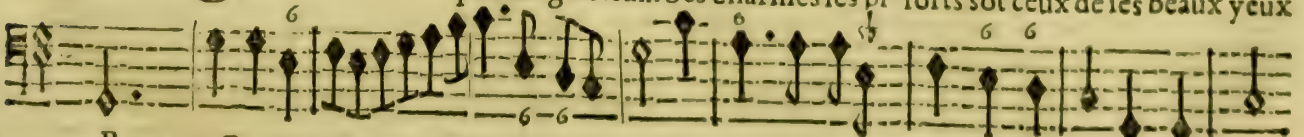


BASSE-CONTINUE.



BASSE-CONTINUE

yeux. Que son triom- phe est glorieux ! Ses charmes les pl⁹ forts sôt ceux de ses beaux yeux



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

CHOEURS.

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redoutable. Que son triomphe est glori-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

BASSE-CONTINUE.

ACTE PREMIER.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE:

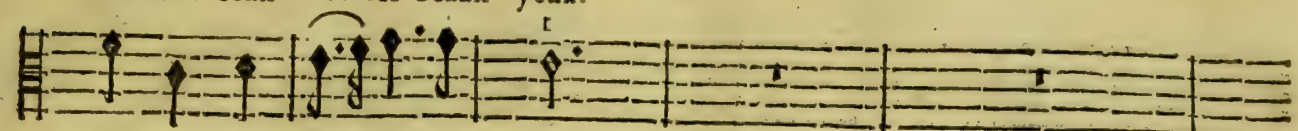
yeux. Que son triom- phe est glorieux, Ses charmes les plus
yeux. Que son triomphe est glorieux, Que son triomphe est glorieux, Ses charmes les plus
yeux. Que son triomphe est glorieux, est glorieux, Ses charmes les plus
yeux. Que son triom- phe est glorieux, Ses charmes les plus

The musical score consists of eight staves. The first four staves contain vocal lines with lyrics. The fifth and sixth staves are instrumental accompaniment. The seventh and eighth staves are for the basso continuo, with the label 'BASSE-CONTINUE.' printed below the seventh staff. The lyrics are: 'yeux. Que son triom- phe est glorieux, Ses charmes les plus' (repeated with variations).

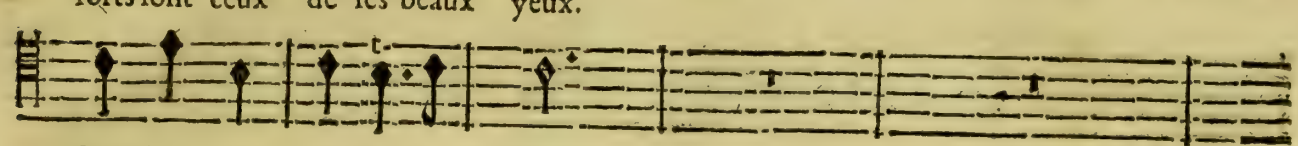
BASSE-CONTINUE.



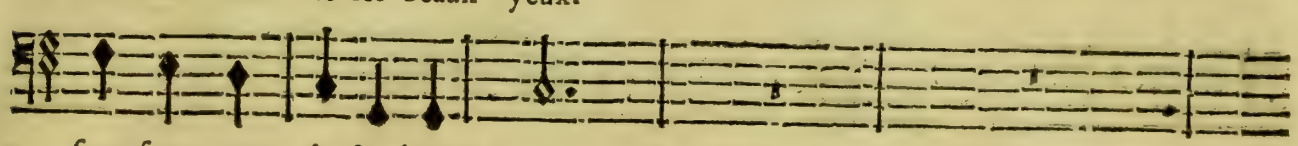
forts sont ceux de ses beaux yeux.



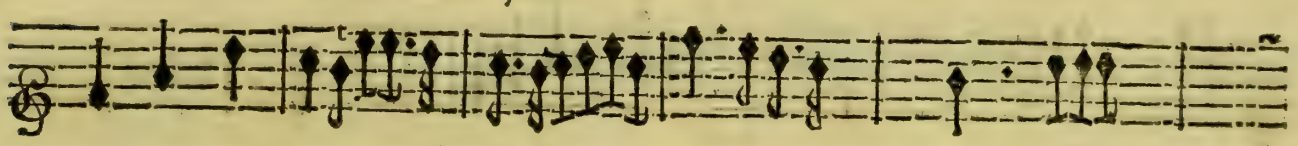
forts sont ceux de ses beaux yeux.



forts sont ceux de ses beaux yeux.



forts sont ceux de ses beaux yeux.



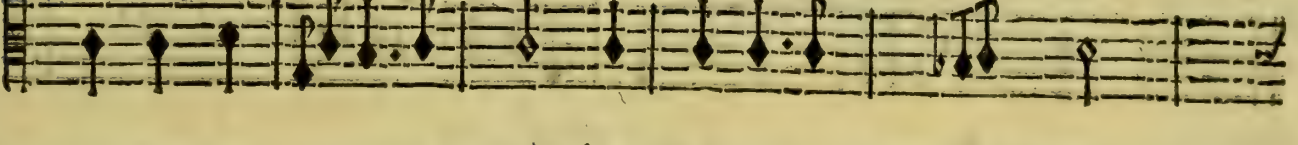
forts sont ceux de ses beaux yeux.



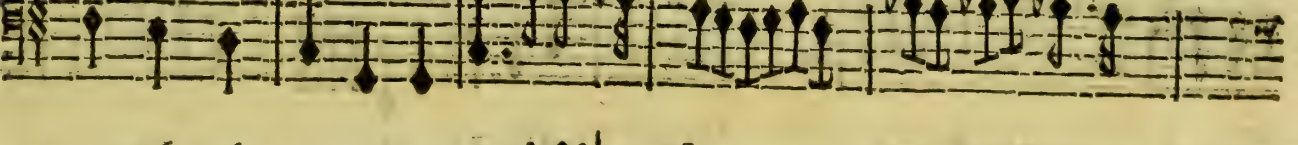
forts sont ceux de ses beaux yeux.



forts sont ceux de ses beaux yeux.



forts sont ceux de ses beaux yeux.

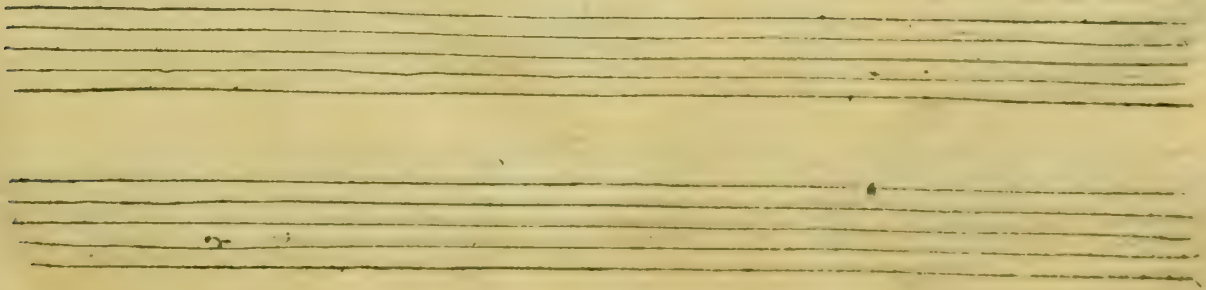


forts sont ceux de ses beaux yeux.



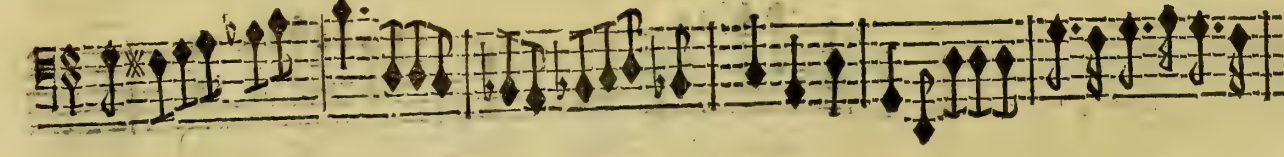
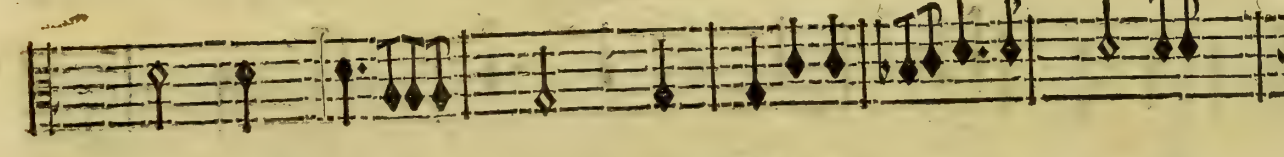
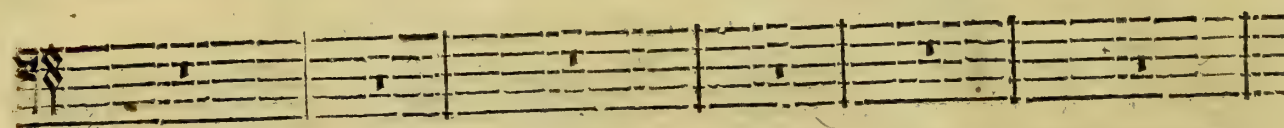
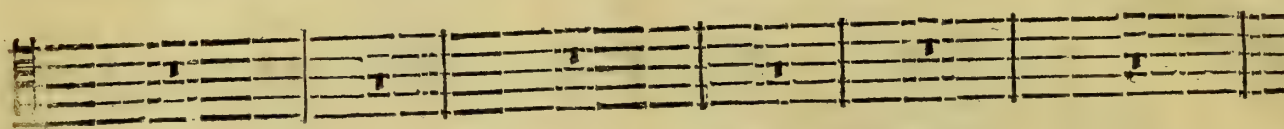
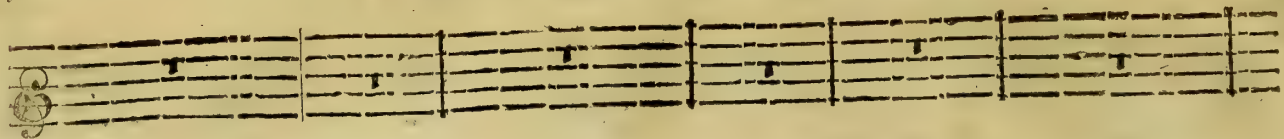
forts sont ceux de ses beaux yeux.

BASSE-CONTINUE.

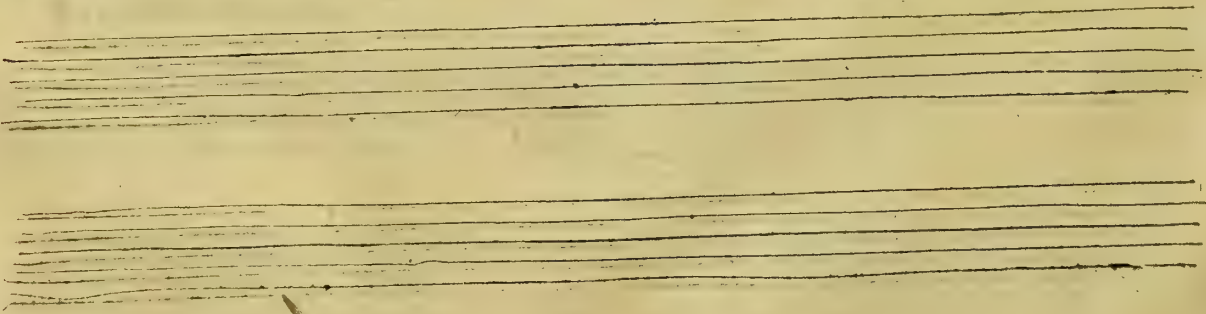


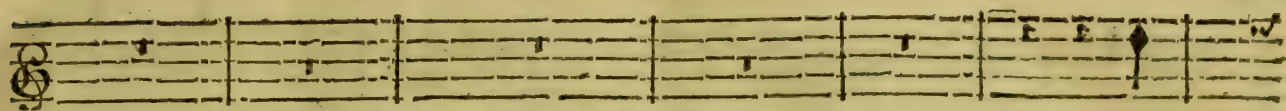
ARMIDE TRAGEDIE!

26



BASSE-CONTINUE.





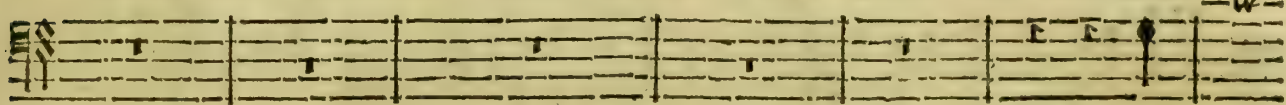
Ar-



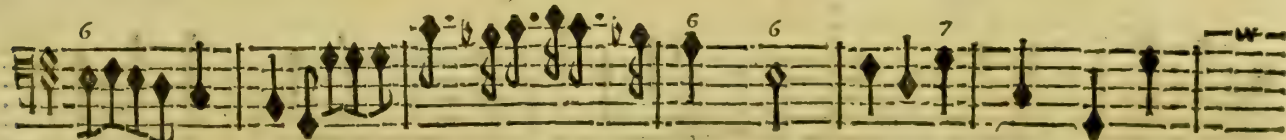
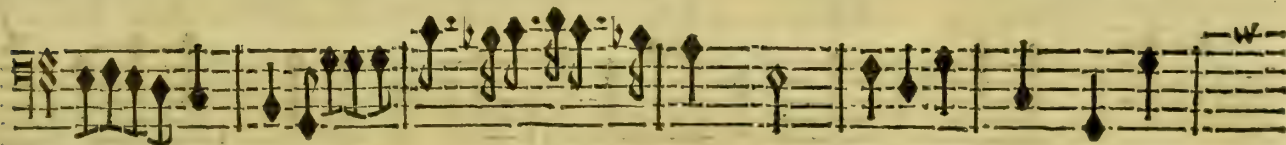
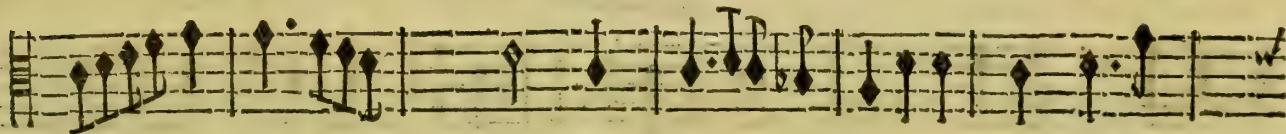
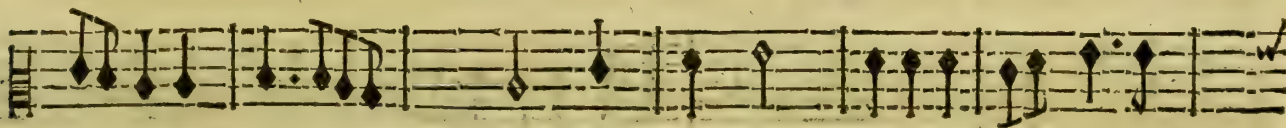
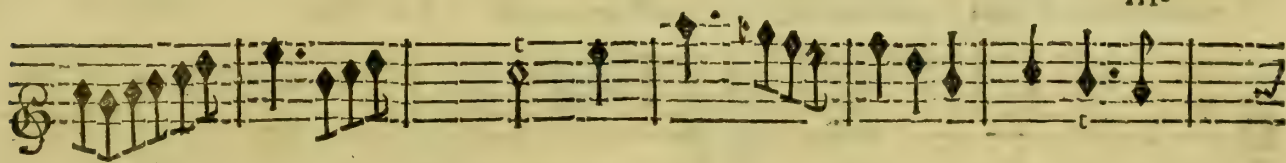
Ar-



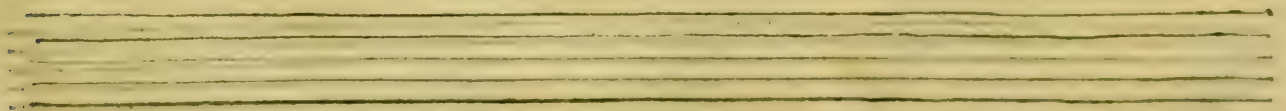
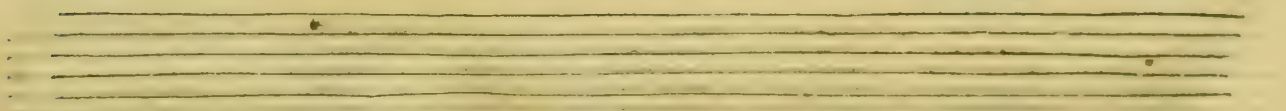
Ar-



Ar-



BASSE-CONTINUE.



mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

The musical score consists of ten staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are lute tablature. The seventh and eighth staves are lute tablature. The ninth and tenth staves are lute tablature. The lyrics are: 'mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-'

BASSE-CONTINUE.

Two sets of empty musical staves for the basso continuo part.

mable Qu'elle n'est redou- table. Que son triom- phe est glori-

mable Qu'elle n'est redou- table. Que son triom- phe est glori-

mable Qu'elle n'est redou- ta- ble. Que son triom-

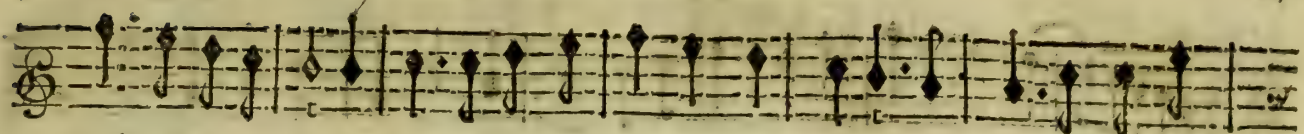
mable Qu'elle n'est redou- ta- ble. Que son triom-

BASSE-CONTINUE.

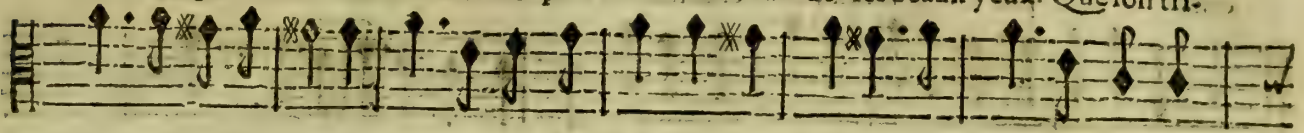
ARMIDE TRAGEDIE

eux! Que son triom- phe est glorieux! Que son triomphe est glorieux! Que son tri-
 eux! Que son triom- phe est glorieux! Que son triom- phe est glori-
 phe est glorieux! Que son triom- phe est glorieux! Que son triomphe est glori-
 phe est glorieux! Que son triom- phe est glorieux! Que son triom-

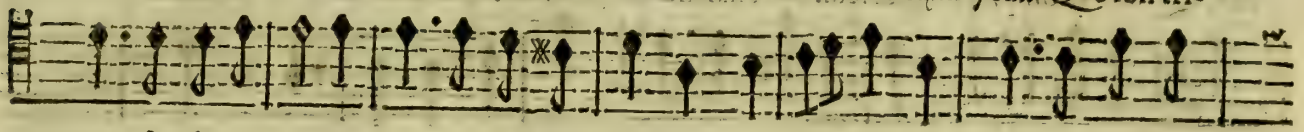
BASSE-CONTINUE.



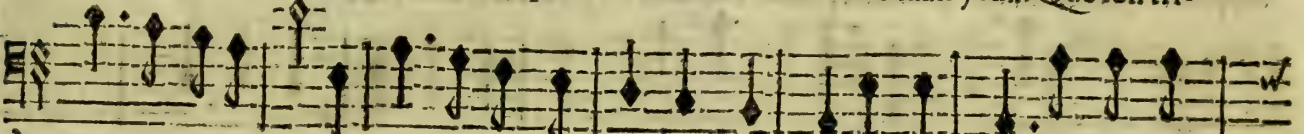
omphe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



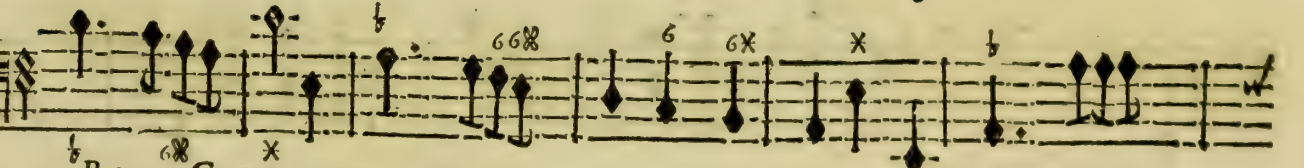
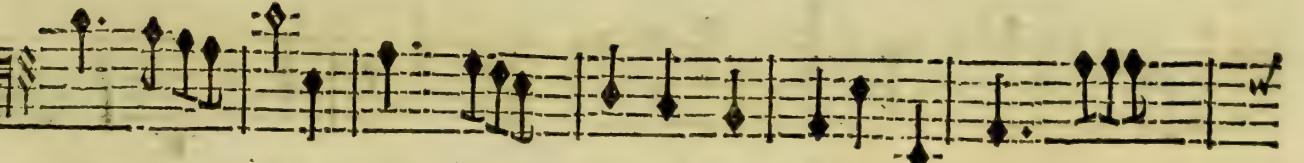
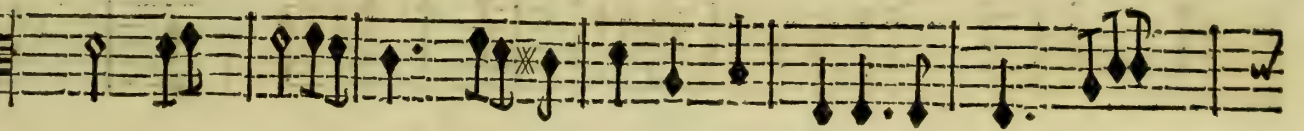
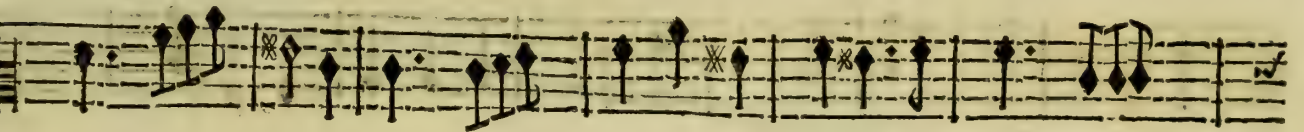
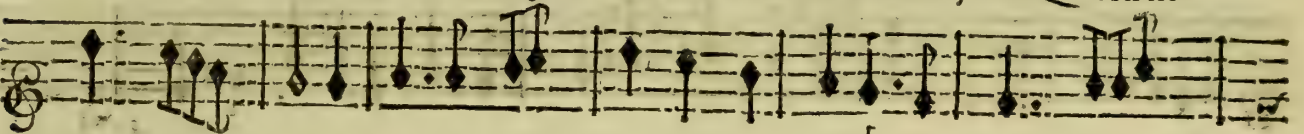
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



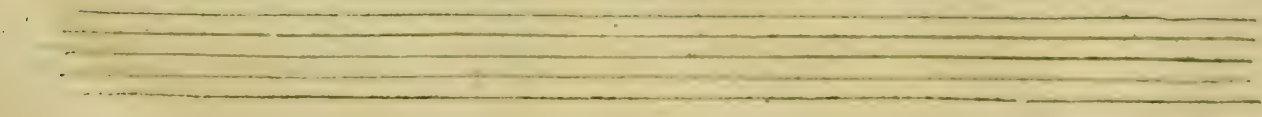
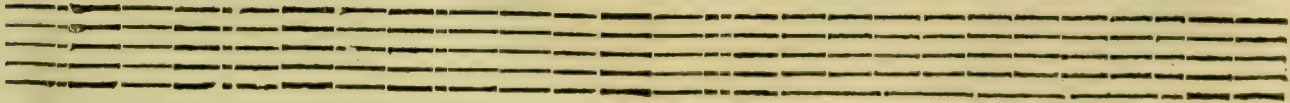
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



BASSE-CONTINUE.



om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.

ACTE PREMIER

yeux. Que son triom- phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux.

yeux. Que son triomphe est glorieux, est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triomphe est glorieux, est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

BASSE-CONTINUE.

On joue le Rondeau deux fois.

First line of the Rondeau melody in treble clef, 3/4 time. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes.

RONDEAU.

Second line of the Rondeau melody in treble clef, 3/4 time. It continues the melody from the first line.

Third line of the Rondeau melody in treble clef, 3/4 time. It continues the melody.

Fourth line of the Rondeau melody in treble clef, 3/4 time. It continues the melody.

Fifth line of the Rondeau melody in treble clef, 3/4 time. It continues the melody.

Six empty musical staves, likely for a second performance of the Rondeau.

First line of the second Rondeau in treble clef, 3/4 time. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody is similar to the first Rondeau.

Second line of the second Rondeau in treble clef, 3/4 time.

Third line of the second Rondeau in treble clef, 3/4 time.

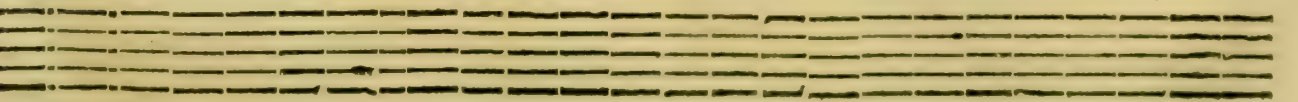
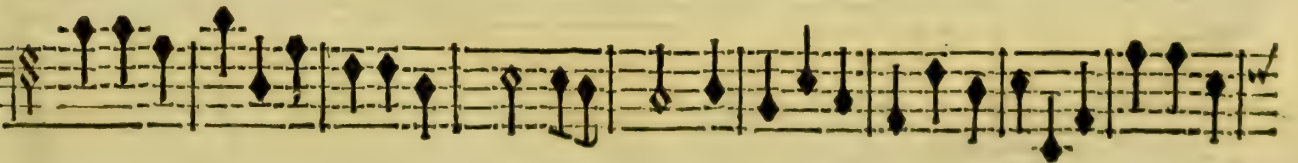
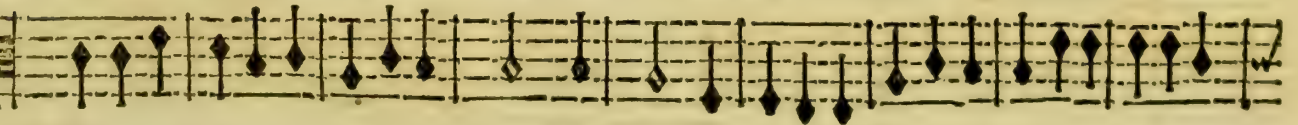
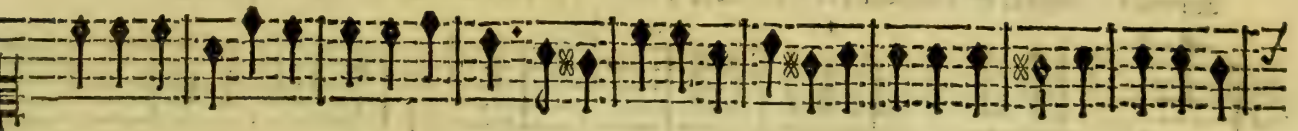
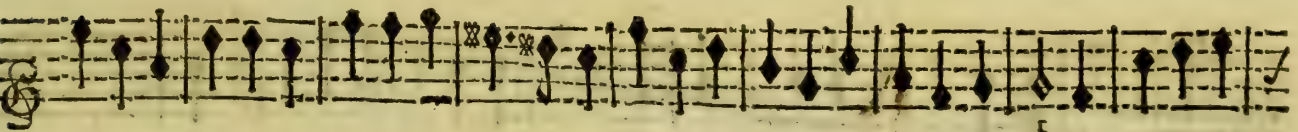
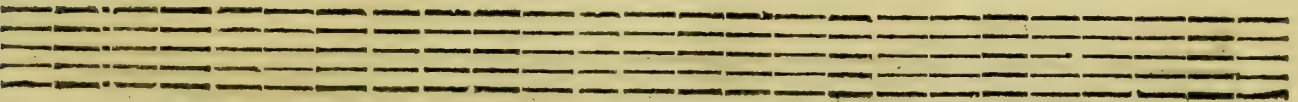
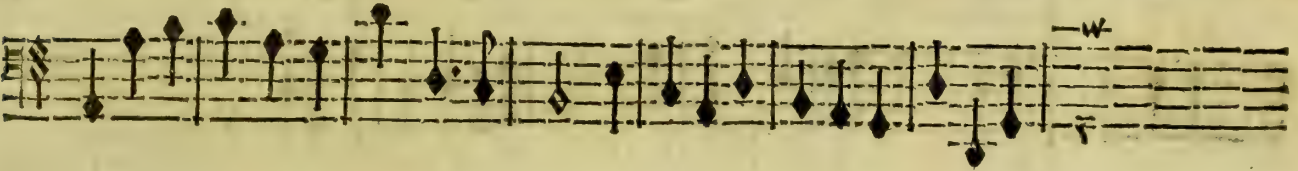
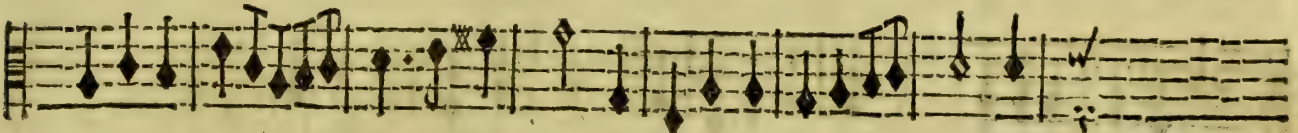

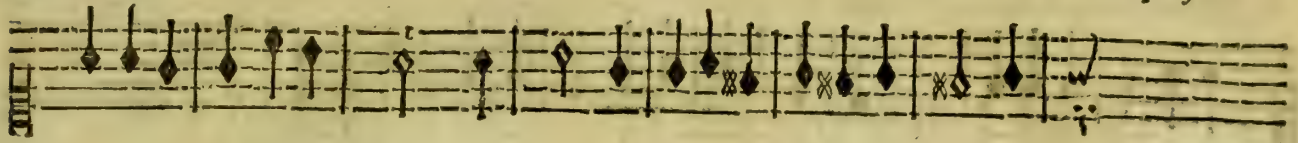
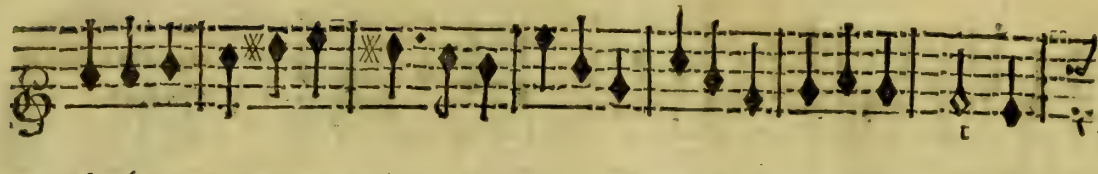
Fourth line of the second Rondeau in treble clef, 3/4 time.

Fifth line of the second Rondeau in treble clef, 3/4 time.

Six empty musical staves, likely for a second performance of the second Rondeau.

ACTE PREMIER

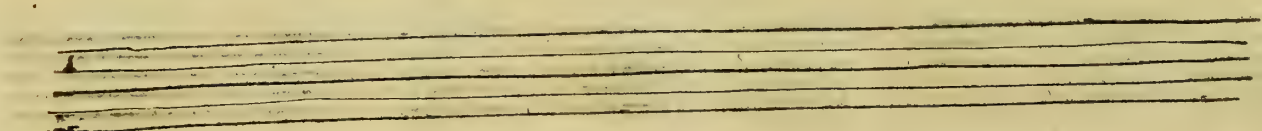
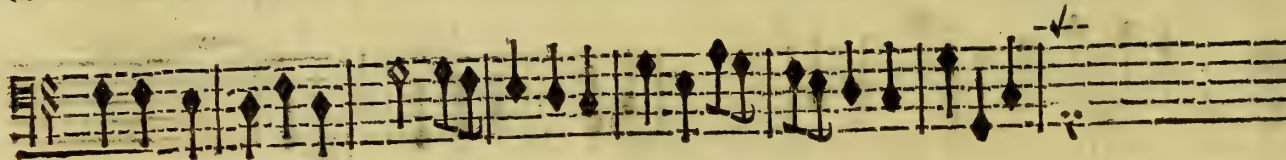
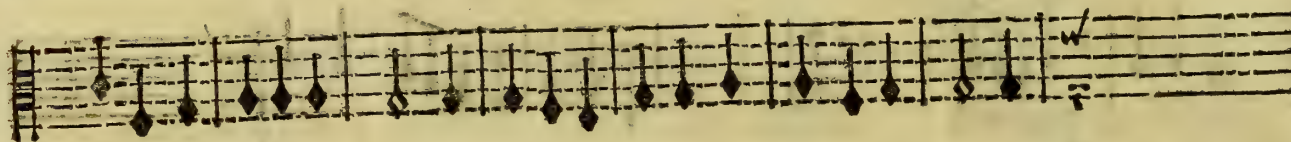

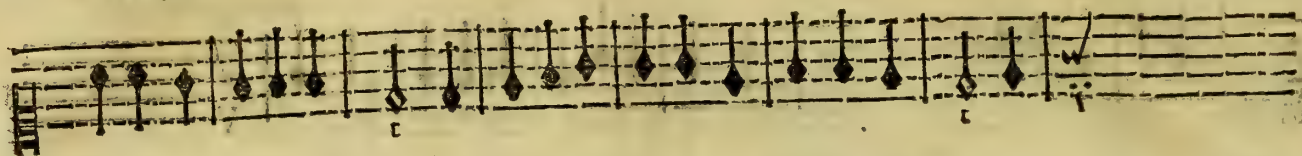
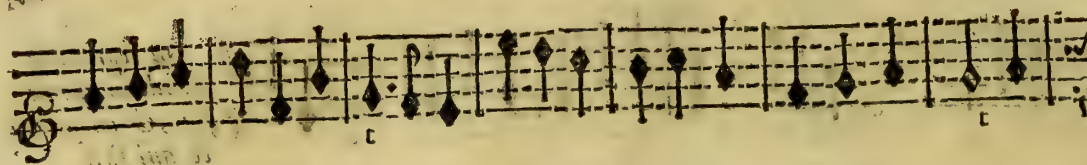
On reprend le
Rondeau deux
fois, & on préd
ce qui suit.



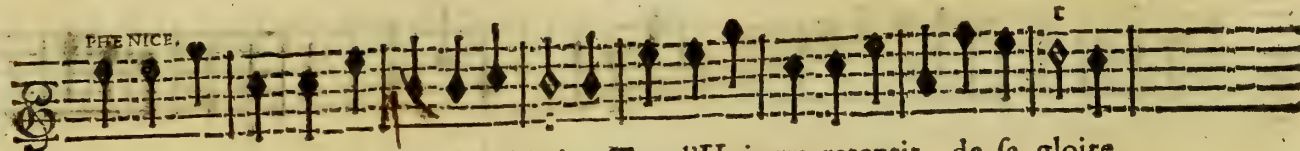
ARMIDE, TRAGEDIE.

56

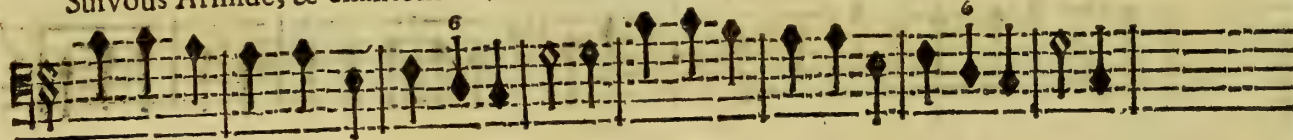
On reprend en-
core deux fois le
Rondeau.



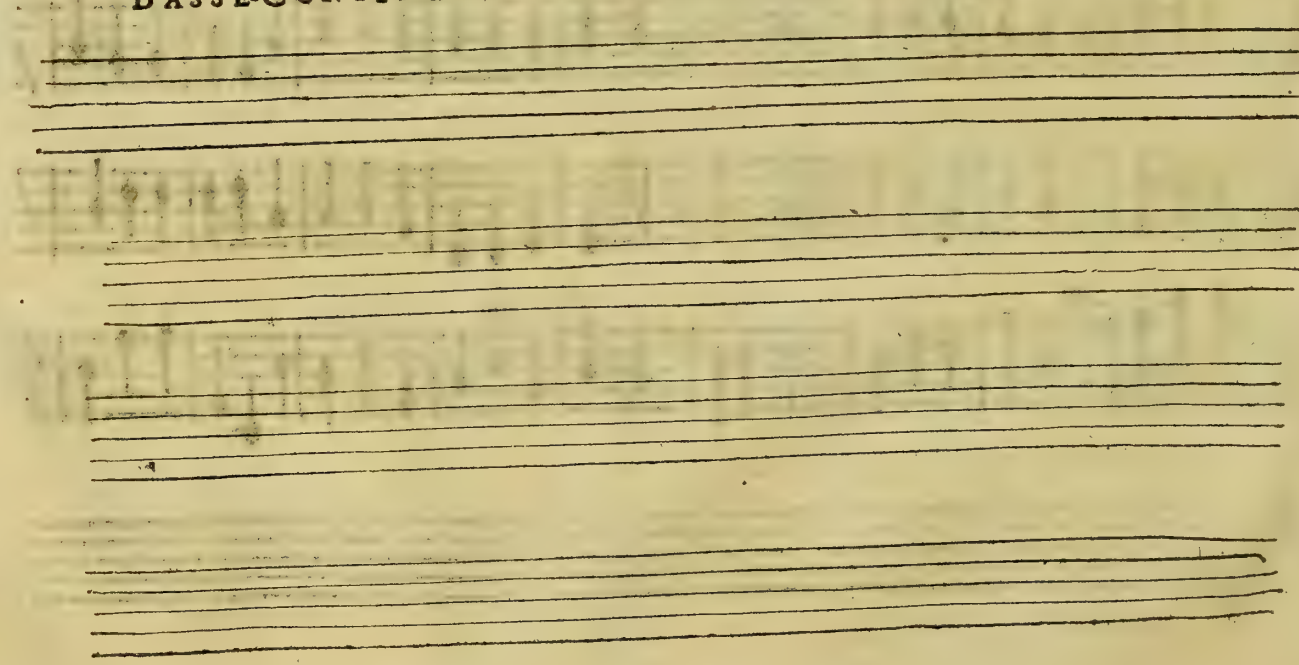
PHENICE.



Suivous Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.

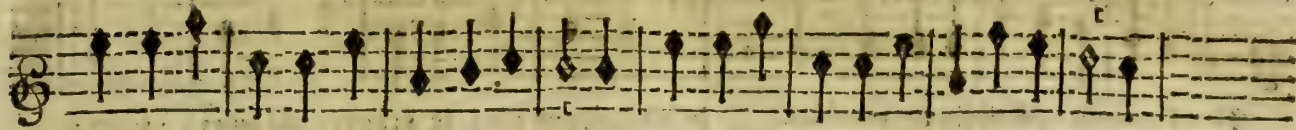


BASSE-CONTINUE.

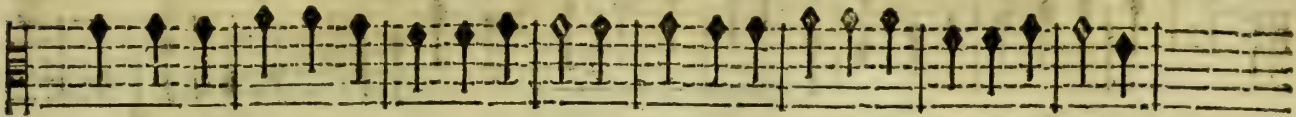


ACTE PREMIER.

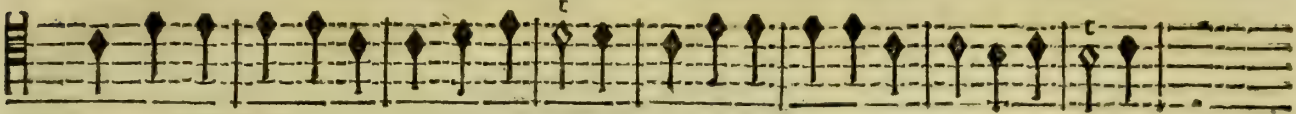
CHOEURS EN RONDEAU.



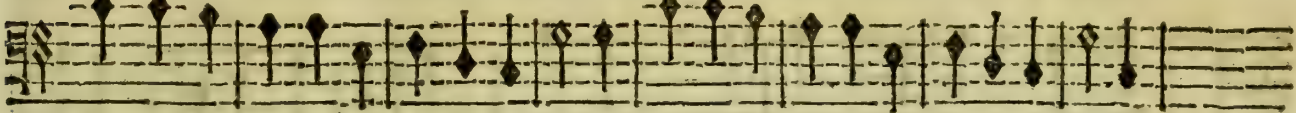
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



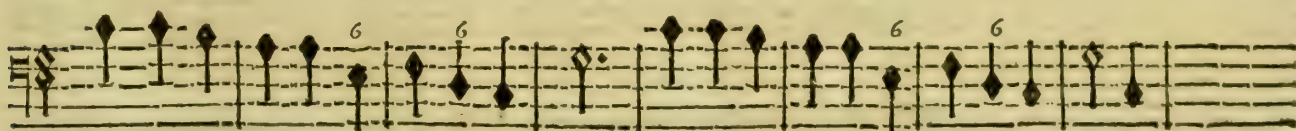
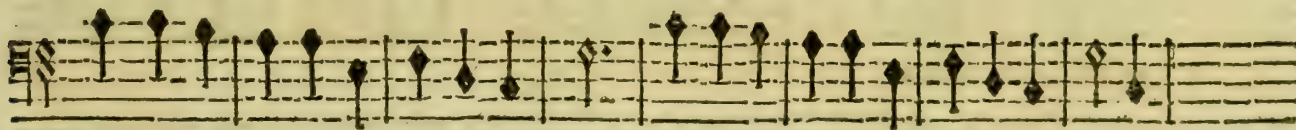
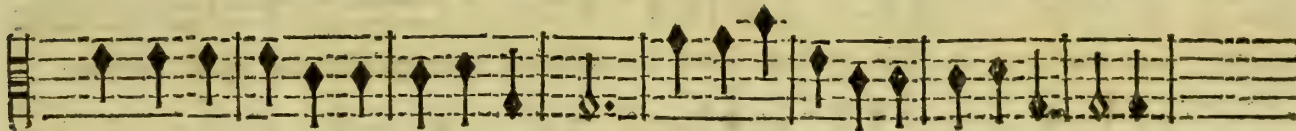
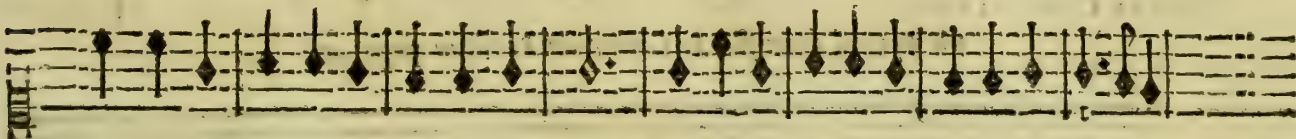
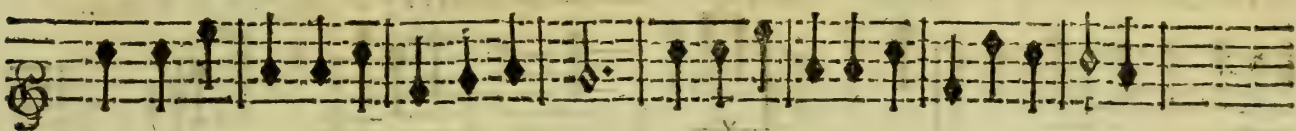
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



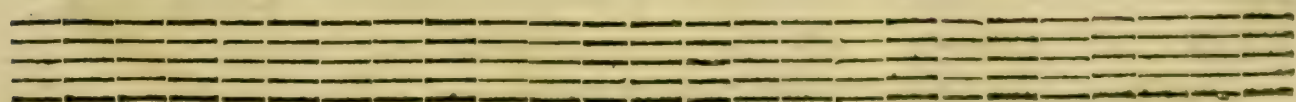
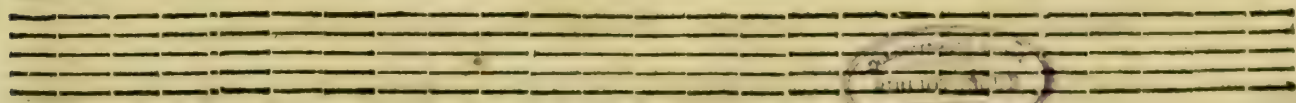
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



BASSE-CONTINUE.



Nos Ennemis affoiblis & troublez N'estendront plus le progrez de leurs armes;

BASSE-CONTINUE.

Ah! quel bonheur! nos desirs sont comblez Sans nous couster ny de fang ny de larmes.

BASSE-CONTINUE.

On reprend deux fois le Chœur du Rondeau page 47.

L'ardent amour qui la suit en tous lieux S'attache aux cœurs qu'elle veut qu'il enflame.

BASSE-CONTINUE.

Il est content de regner dans ses yeux, Et n'ose encor passer jusqu'en son ame.

BASSE-CONTINUE.

*On reprend encore deux fois le mesme Chœur du Rondeau page 47.**Et l'on jôie la Premiere Sarabande page 44. Et ensuite la Sarabande en bé mol page 49.*

SARABANDE.

On joue toujours le Rondeau deux fois.

RONDEAU.

The first Rondeau section consists of five staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music is written in a style characteristic of 18th-century French lute tablature, using diamond-shaped notes and various rhythmic values.

The second Rondeau section consists of five staves of music. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music continues in the same style as the first section. A dynamic marking 'c' is present above the first staff of this section.

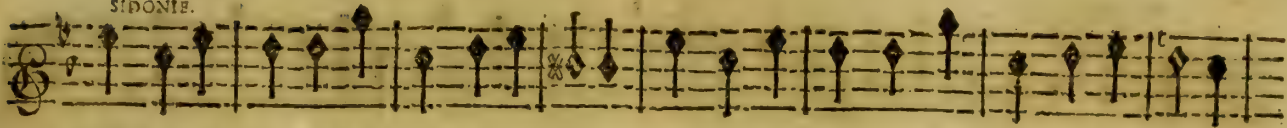
*On re-
prend le
Rondeau;
2. fois.*

ARMIDE, TRAGÉDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, featuring a melodic line with various note values and rests. The lower four staves represent the keyboard accompaniment, with the right hand on the upper two staves and the left hand on the lower two. The music is written in a style characteristic of 18th-century French opera.

The second system of the musical score also consists of five staves. It begins with a vocal line on the top staff, followed by four staves of keyboard accompaniment. A text instruction is placed between the first and second staves of this system: *On reprend encore le Rondeau deux fois, puis on chante ce qui suit.* The musical notation continues with the vocal line and accompaniment.

SIDONIE.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy mēme.

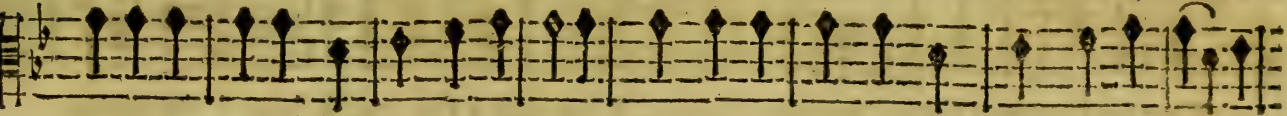


BASSE-CONTINUE.

CHOEUR EN RONDEAU.



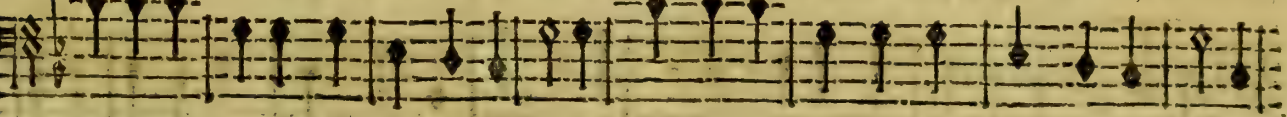
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy mēme.



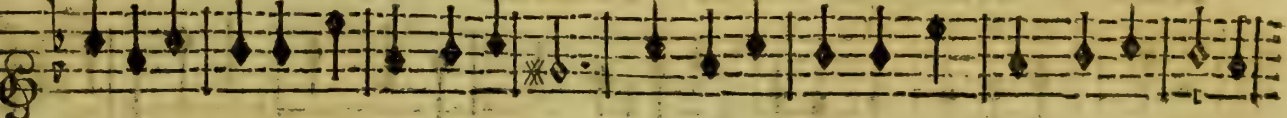
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy mēme.



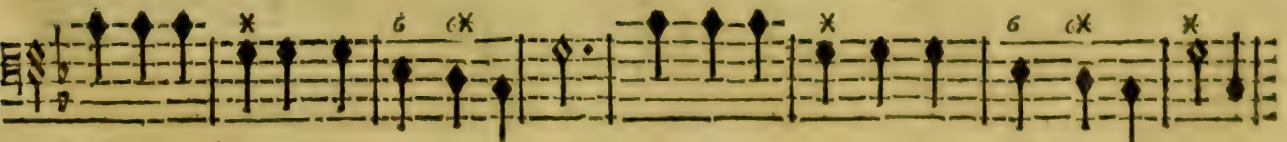
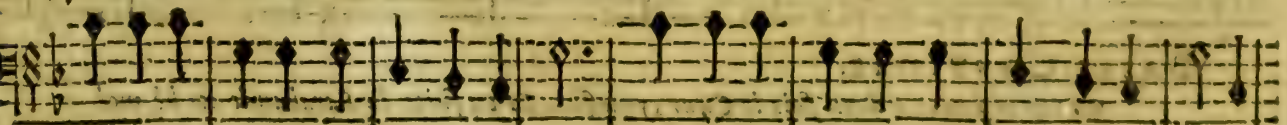
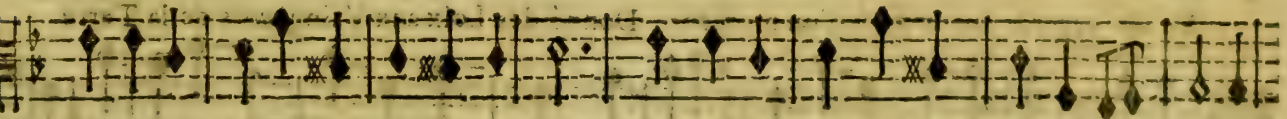
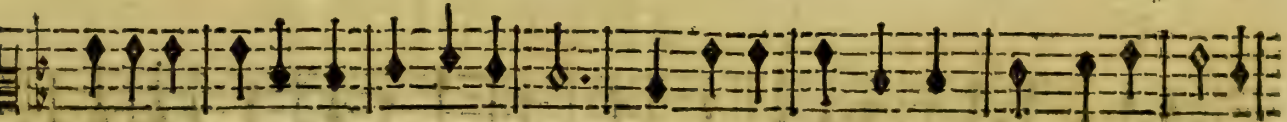
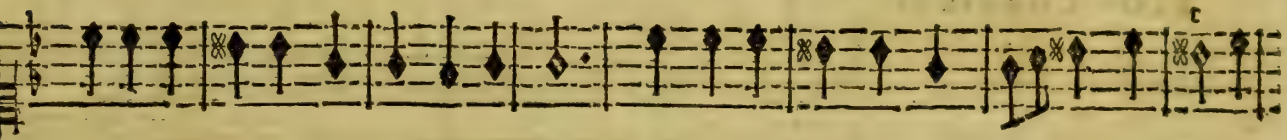
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy mēme.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy mēme.



VIOLONS.



BASSE-CONTINUE.

G ij

ARMIDE TRAGEDIE.

SIDONIE.

Nous n'avons point fait armer nos foldats: Sans leur secours Armide est triomphante.

BASSE-CONTINUE.

Tout fon pouvoir est dans fes doux appas; Rien n'est fi fort que fa beauté charmante.

BASSE-CONTINUE.

On reprend deux fois le Chœur en Rondeau cy-dessus page 51.

SIDONIE.

La Belle Armide a sceu vaincre aifément De fiers Guerriers plus craints que le Tonnerre,

BASSE-CONTINUE.

Et fes regards ont en mois d'un moment Donné des Loix aux Vainqueurs de la Terre.

BASSE-CONTINUE.

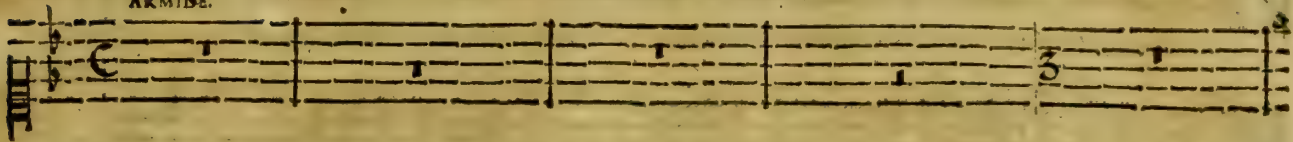
On reprend encore deux fois le Cœur cy-dessus. Et en suite la Sarabande en bē mol.

BASSE-CONTINUE.

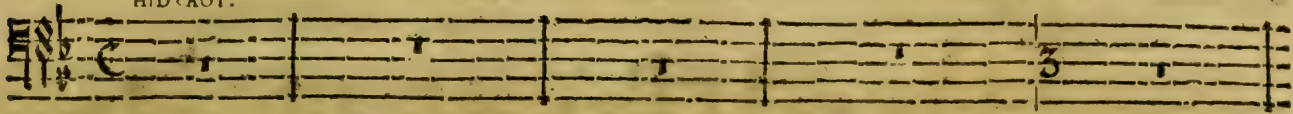
SCENE IV.

ARONTE, & les Acteurs de la Scene precedente.

ARMIDE.



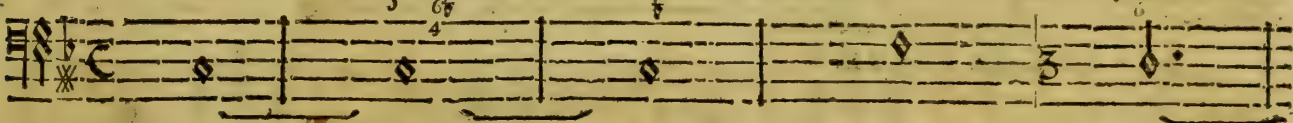
HIDRAOT.



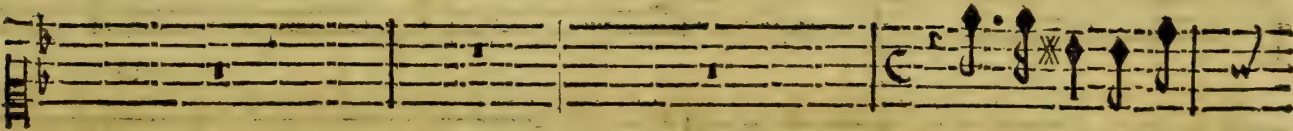
ARONTE.



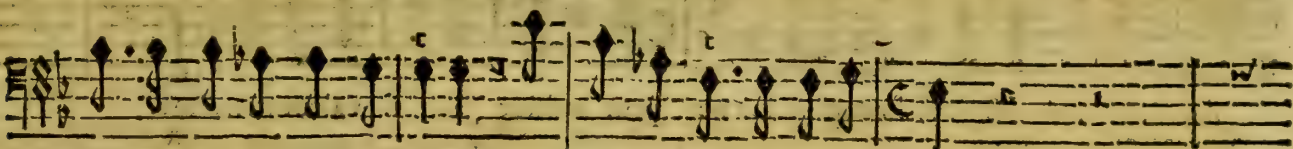
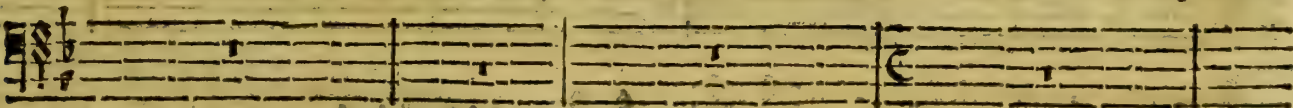
O Ciel! ô disgrâce cruelle! Je conduisois vos captifs avec soin; J'ay tout ten-



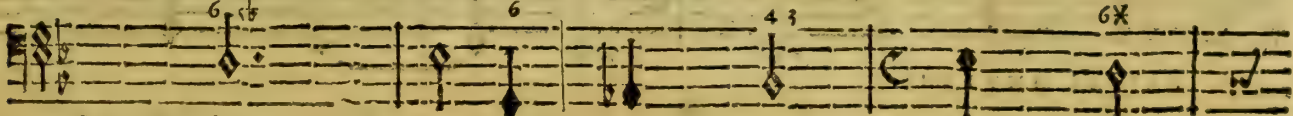
BASSE-CONTINUE.



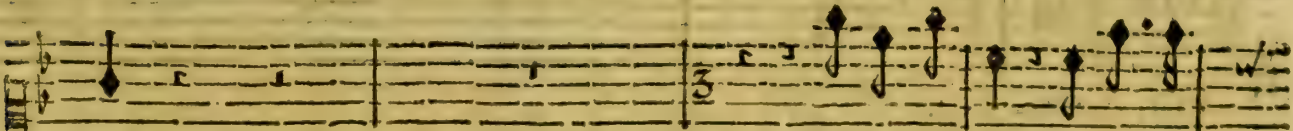
Mais, où sont mes cap-



té pour vo^e marquer mon zele, Mon sang qui coule en est te- moin.

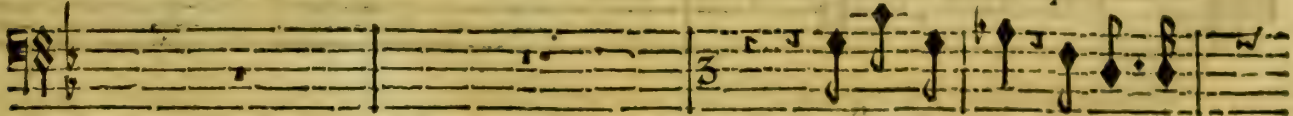


BASSE-CONTINUE.



tifs?

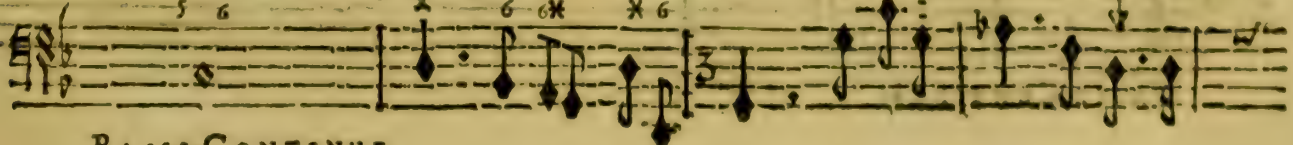
Un seul Guerrier! que dites-



Un seul Guerrier! que dites-



Un Guerrier indomptable Les a délivrez tous.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

54

vous? Ciel!

vous? Ciel!

De nos Ennemis c'est le plus redoutable. Nos plus vaillants Sol-

BASSE-CONTINUE.

datz font tombez sous les coups: Rien ne peut resister à sa valeur extreme.

BASSE CONTINUE.

Ciel! c'est Re- naud.

C'est luy- mesme.

BASSE-CONTINUE.

vif.

Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

HIDRAOT.

vif.

Poursuivons Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

vif.

BASSE-CONTINUE.

* * *

chape pas A nostre vengeance, Poursuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence,

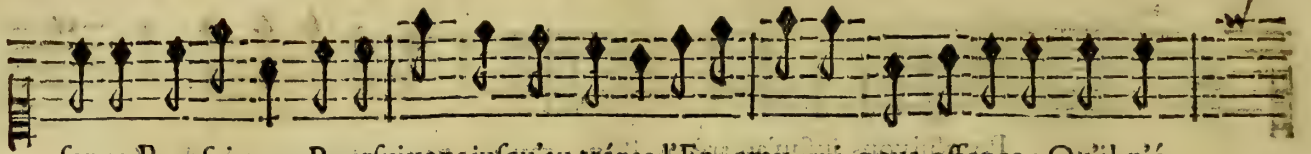
chape pas A nostre vengeance; Porsuivons .ij. jusqu'au trépas L'Ennemy qui no' offence

BASSE-CONTINUE.

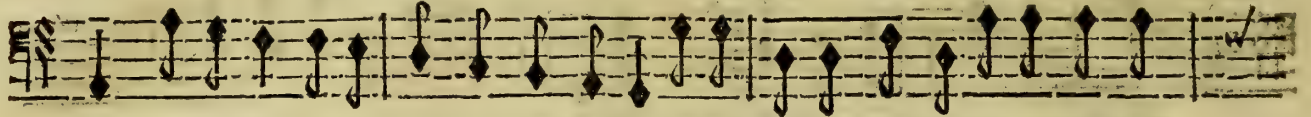
Qu'il n'échape pas A nostre vengeâce; Poursuivõs .ij. jusqu'au trépas; L'Ennemy qui no' of-

Qu'il n'échape pas A nostre végeâce; Qu'il n'échape pas Qu'il n'échape pas A nostre vengean-

BASSE-CONTINUE.



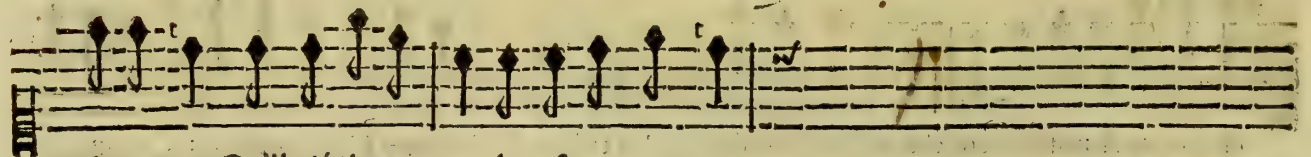
fence. Pour suivons, Pour suivons jusqu'au trépas l'Ennemy qui nous offence ; Qu'il n'é-



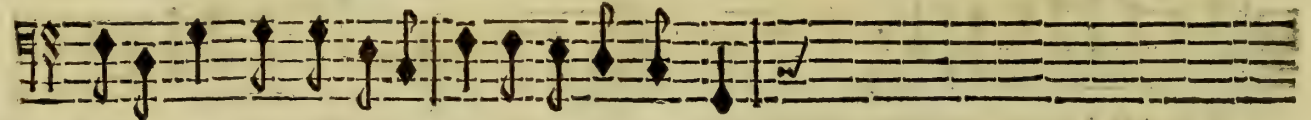
ce. Pour suivons, Pour suivons jusqu'au trépas l'Ennemy qui nous offence ; Qu'il n'é



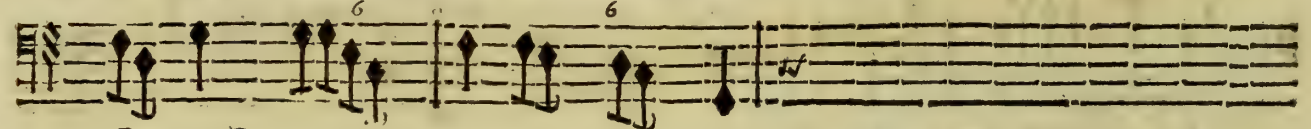
BASSE-CONTINUE.



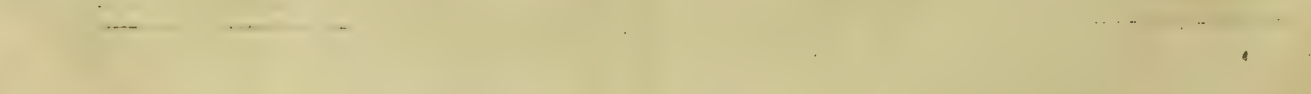
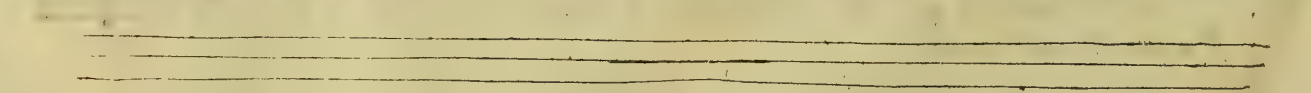
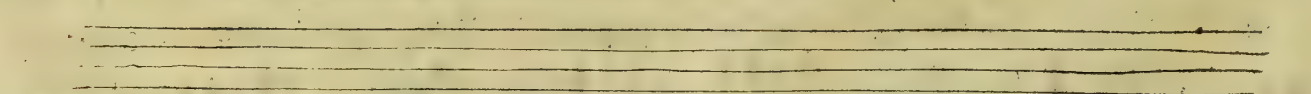
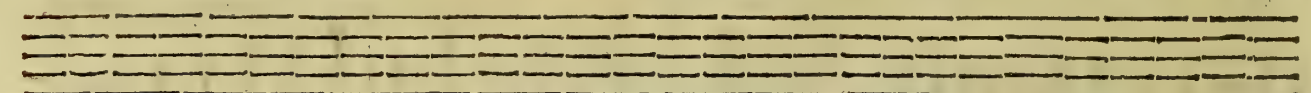
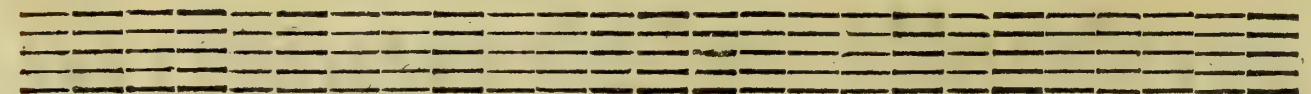
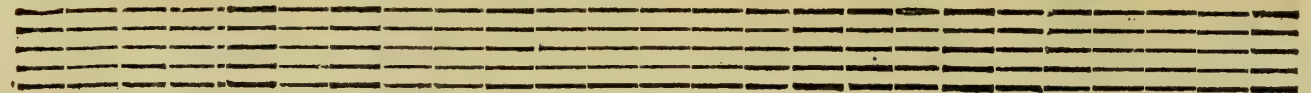
chape pas, Qu'il n'échape pas A nostre vengeance-

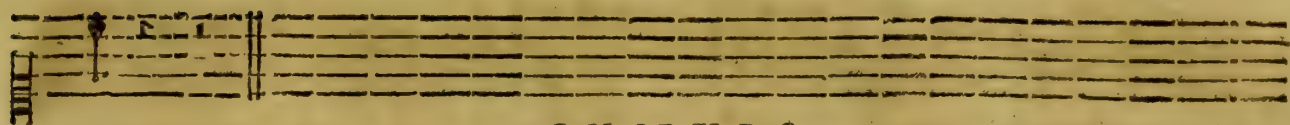


chape pas, Qu'il n'échape pas A nostre vengeance-



BASSE-CONTINUE.





ce. C H O E U R S.



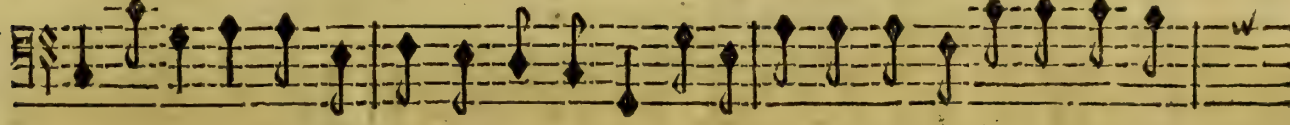
Poursuivons jusqu'au trépas L'Ennemy qui nous offence. Qu'il n'é-



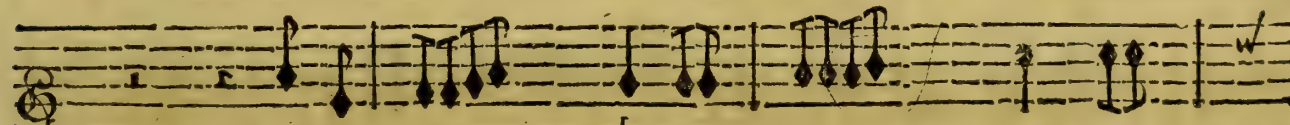
Poursuivons Poursuivons jusqu'au trépas L'Ennemy qui nous offence, Qu'il n'é-



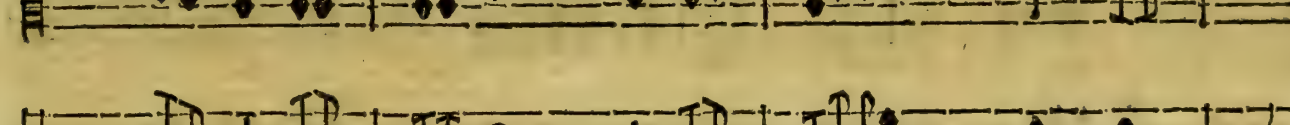
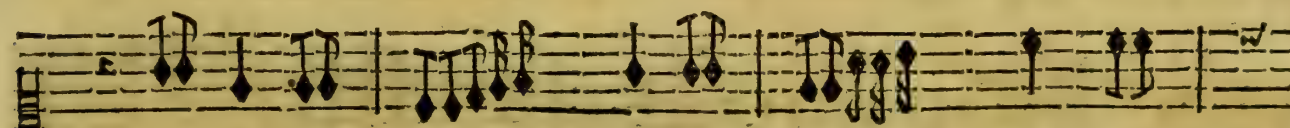
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-

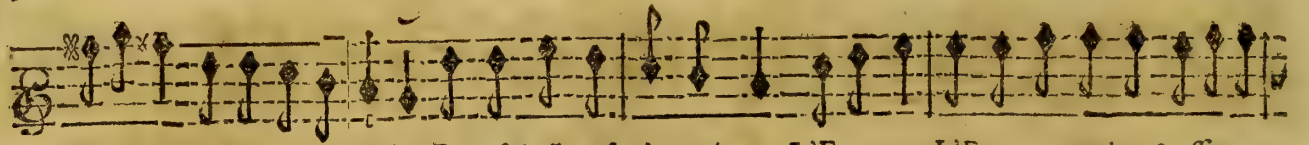


V I O L O N S.

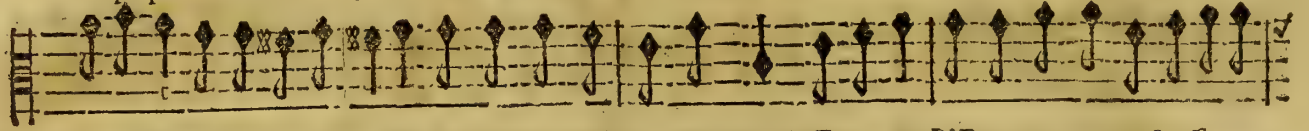


B A S S E - C O N T I N U E.





chape pas A nostre vengeance. Pourfuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



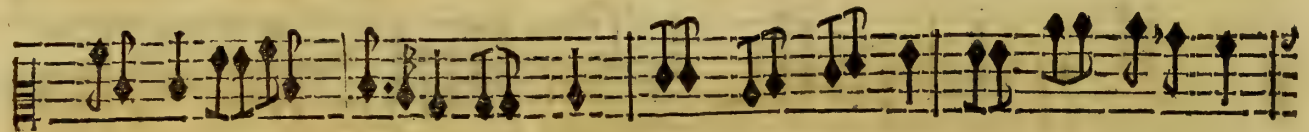
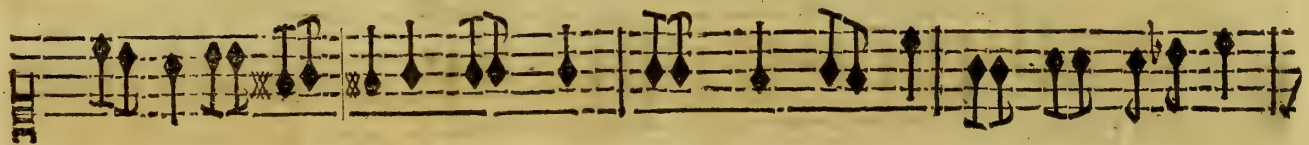
chape pas A nostre vengeance, Pourfuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



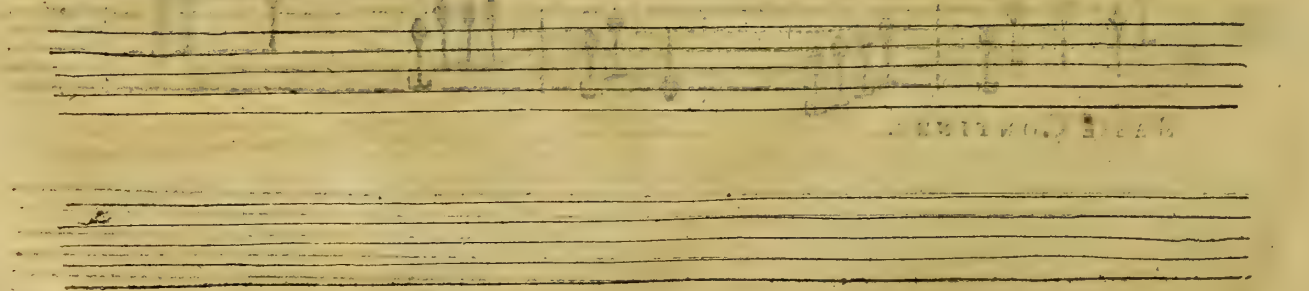
chape pas A nostre vengeance, Pourfuivõs .ij. jusqu'au trépas L'Ennemy qui no' offence.

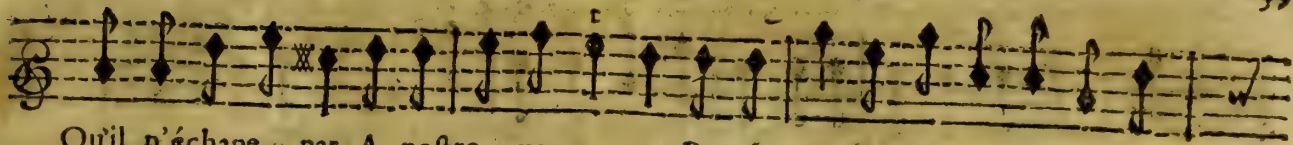


chape pas A nostre vengeance, Poustivõs .ij. jusqu'au trépas l'Ennemy qui no' offence.



BASSE-CONTINUE.

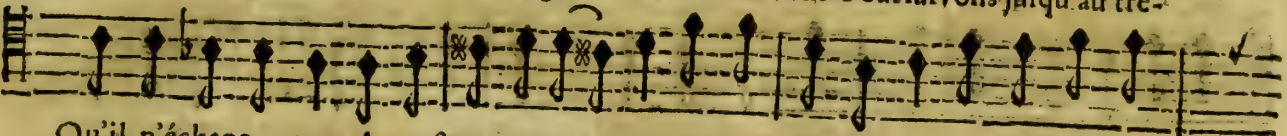




Qu'il n'échape pas A nostre vengeance, Pursuivons Pursuivons jusqu'au tré.



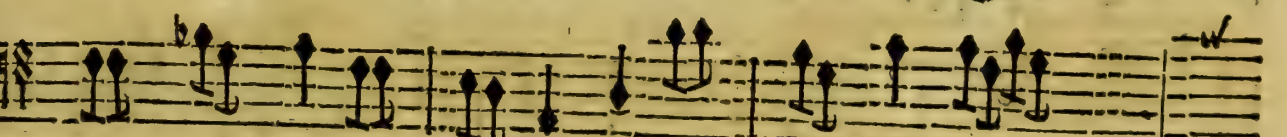
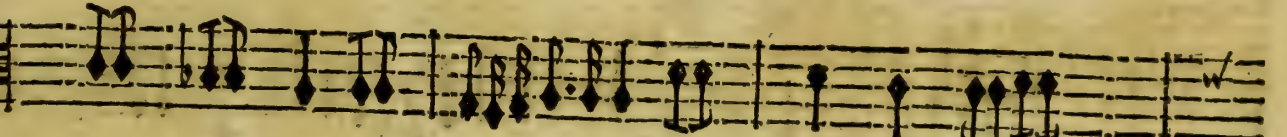
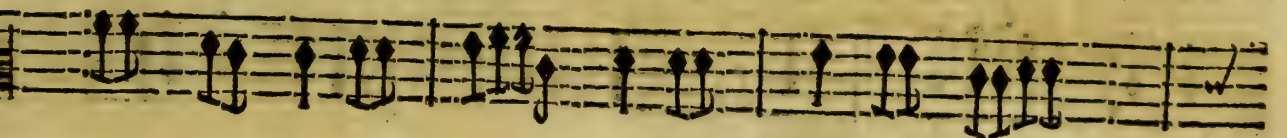
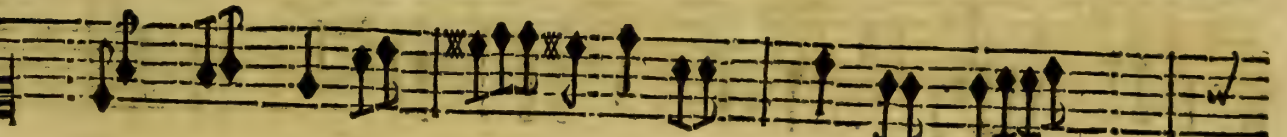

Qu'il n'échape pas A nostre vengeance, Pursuivons Pursuivons jusqu'au tré.



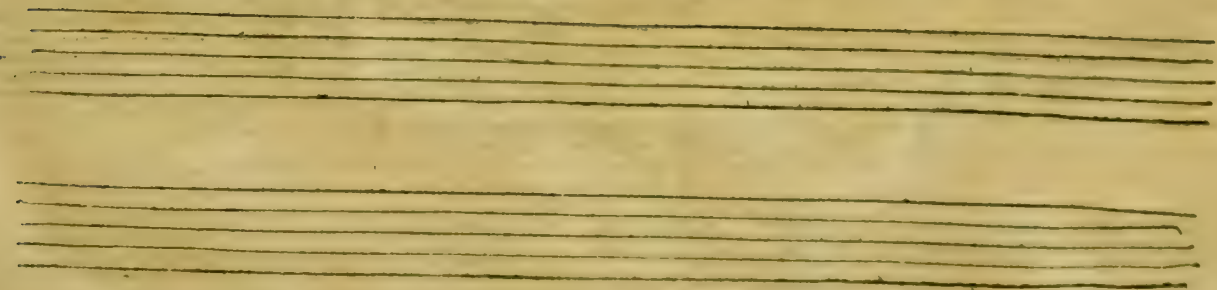
Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape pas Qu'il n'échape pas



Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape pas Qu'il n'échape pas



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

pas L'Enemy qui nous offence, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas L'Enemy qui nous offence, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

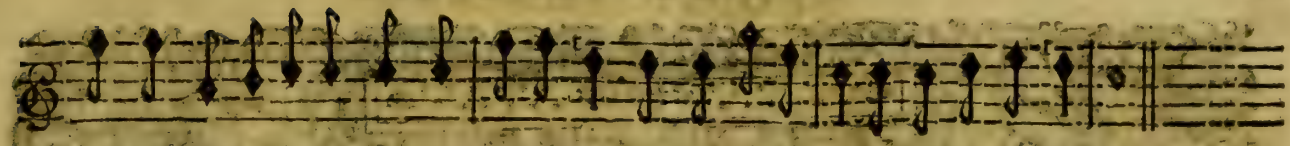
pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

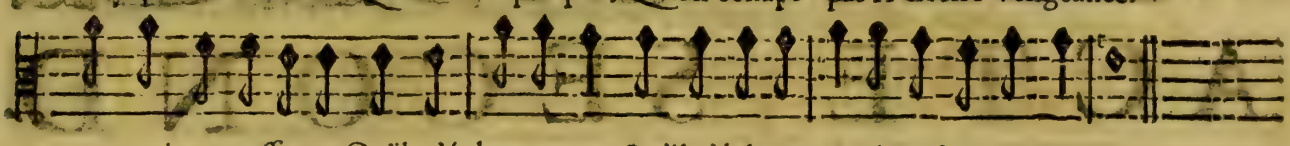
pas A nostre vengeance, Poursuivons, Poursuivons jusqu'au trépas L'Enne-

BASSE-CONTINUE.

ACTE PREMIER.



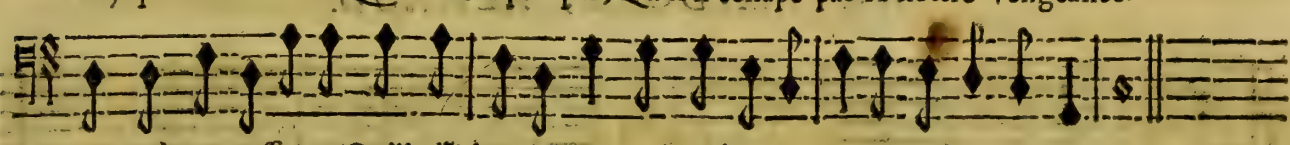
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



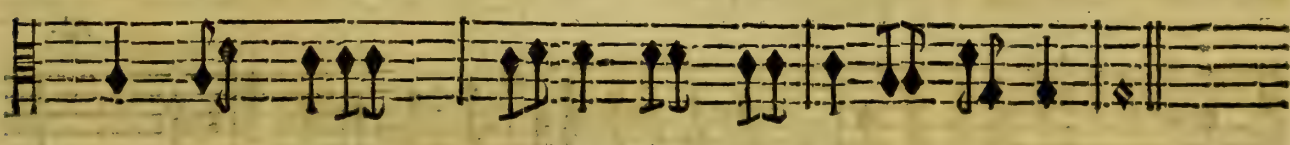
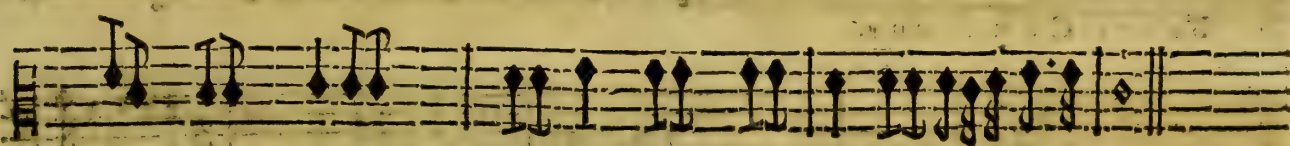
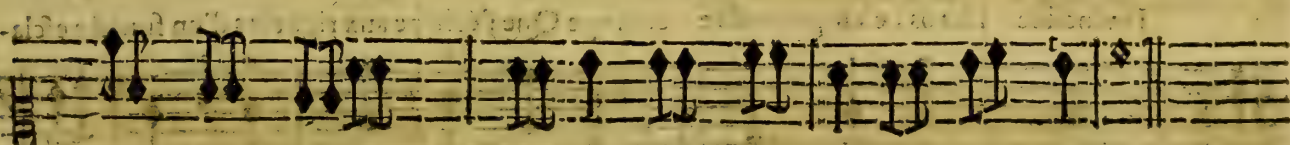
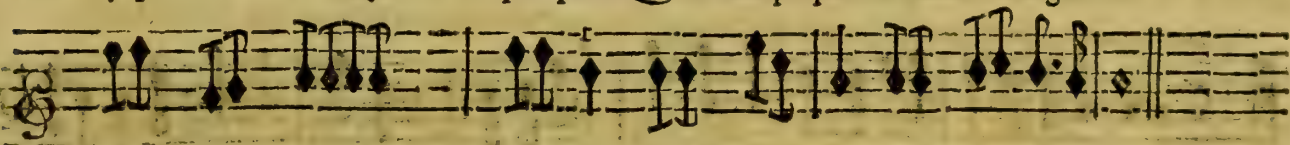
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



BASSE-CONTINUE.

ENTRE-ACTE.



page. 26.

FIN DU PREMIER ACTE.



ACTE SECON D.

SCENE PREMIERE.

Le Theatre change & represente une Isle agreable.

ARTEMIDORE, RENAUD.

RENAUD.

ARTEMIDORE.

Invincible Heros, c'est par vostre courage Que j'échape aux rigueurs d'un funeste esclav-

BASSE-CONTINUE.

Al-

vage. Après ce genereux secours, Puis-je me dispenser de vous suivre tou- jours ?

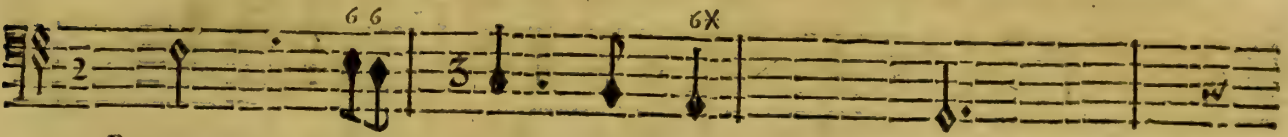
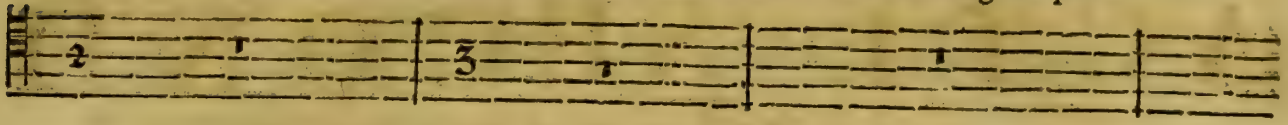
BASSE-CONTINUE.

lez, allez remplir ma place Aux lieux d'où mon malheur me chasse. Le fier Ger-

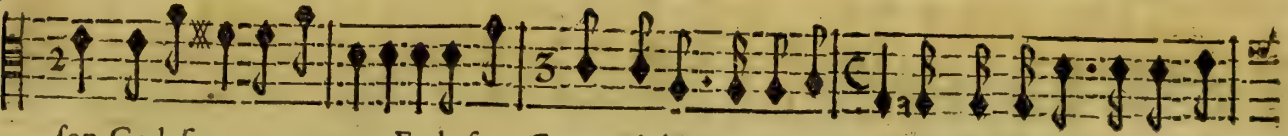
BASSE-CONTINUE.



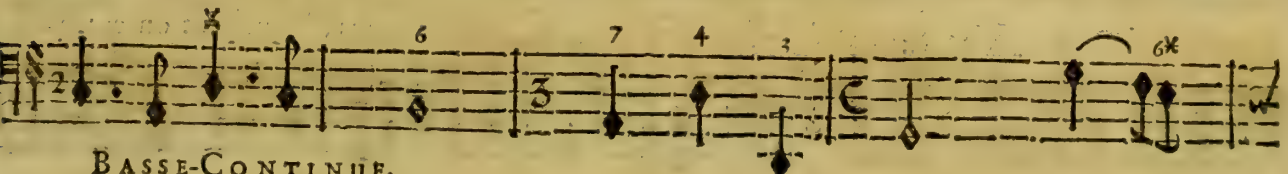
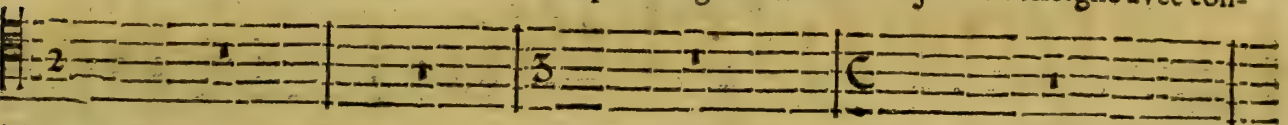
nand m'a contraint a pu- nir Sa temeraire audace: D'une indigne pri-



BASSE-CONTINUE.



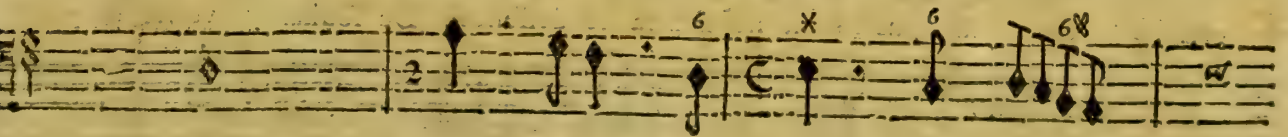
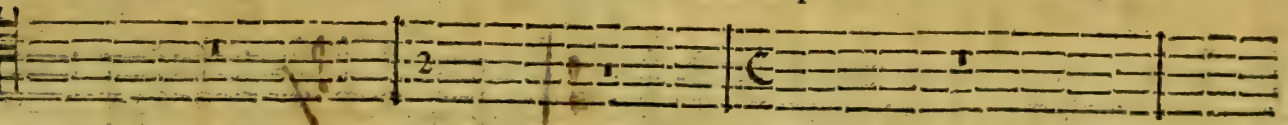
son Godefroy me menace Et de son Camp m'oblige à me bannir. Je m'en esloigne avec con-



BASSE-CONTINUE.



trainte. Heureux si j'avois pû consacrer mes ex- ploits à délivrer la Cité



BASSE-CONTINUE-

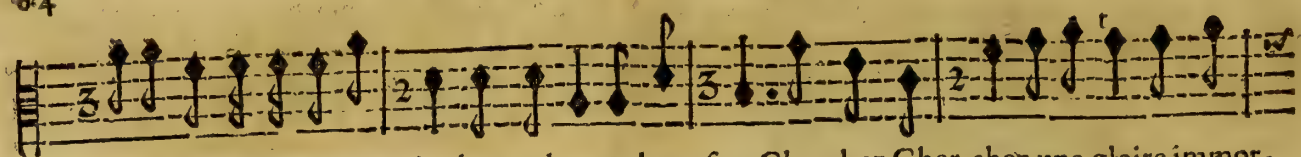


Sainte Qui gemit sous de dures loix: Suivez, sui- vez les Guerriers qu'un beau

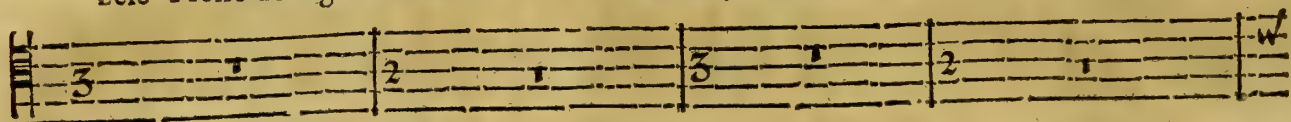


BASSE-CONTINUE.

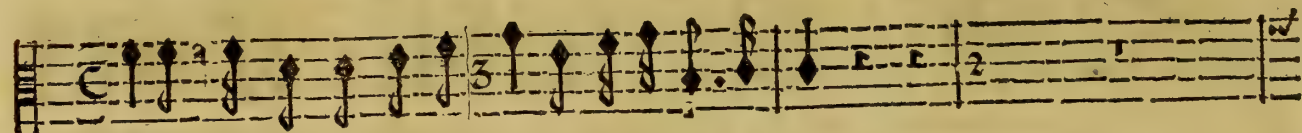
ARMIDE, TRAGEDIE.



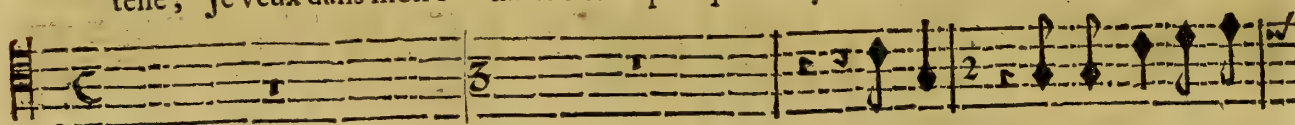
zele Presse de signa- ler leur valeur & leur foy: Cherchez Cher-chez une gloire immor-



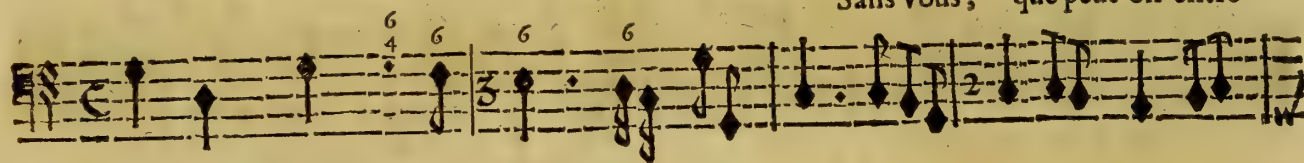
BASSE-CONTINUE.



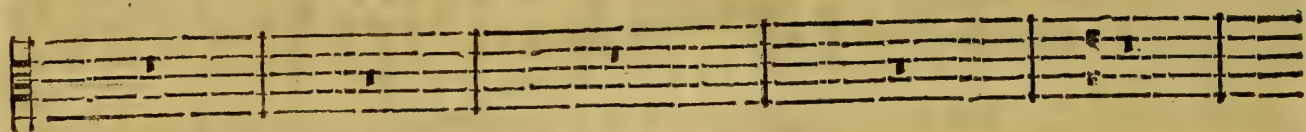
telle, Je veux dans mon e- xil n'enveloper que moy.



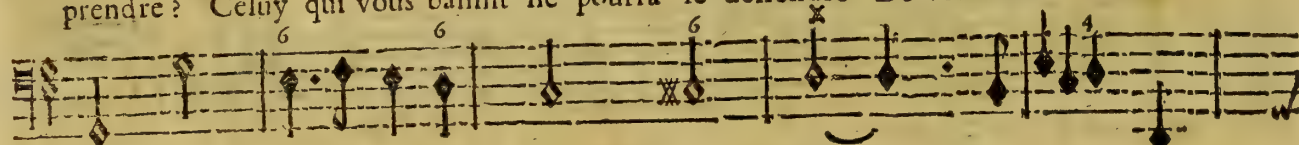
Sans vous, que peut-on entre-



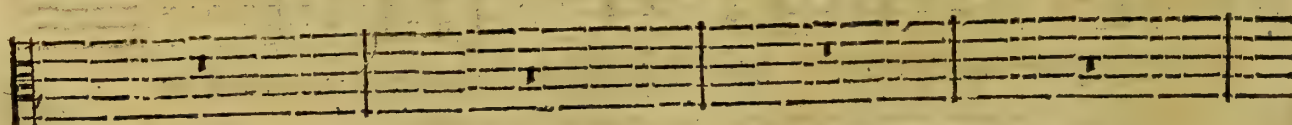
BASSE-CONTINUE.



prendre? Celuy qui vous bannit ne pourra se deffendre De souhaier vostre re-



BASSE CONTINUE.



tout, S'il faut que je vous quitte au mois ne puis-je apprendre En quels lieux vous allez choi-

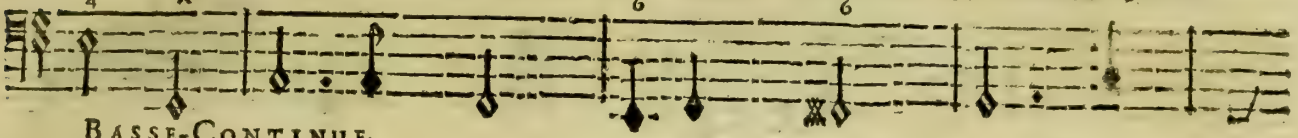


BASSE-CONTINUE.

ACTE SECOND.



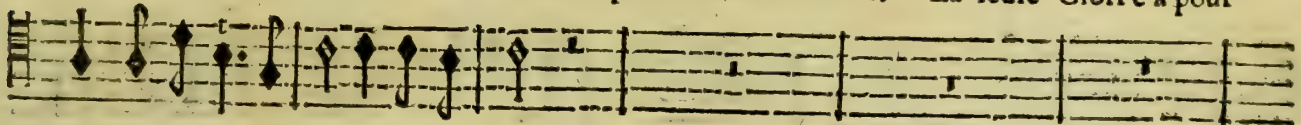
fir vostre sejour. S'il faut que je vous quitte au mois ne puis-je apprendre En quels



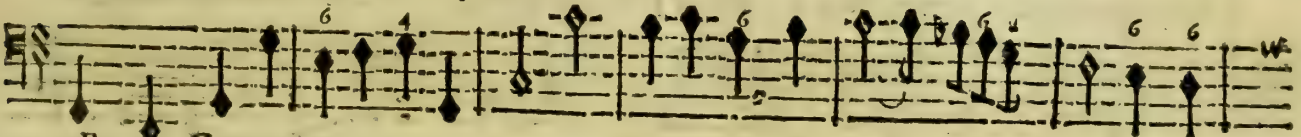
BASSE-CONTINUE.



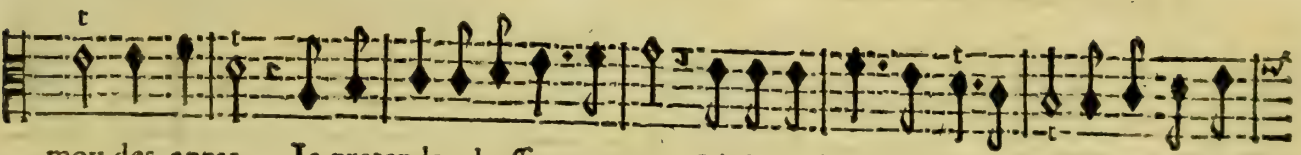
Le repos me fait violence. La seule Gloire a pour



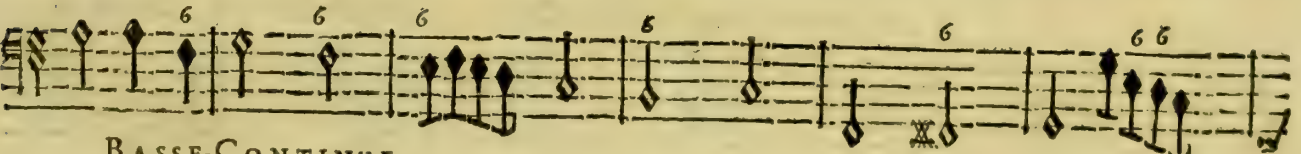
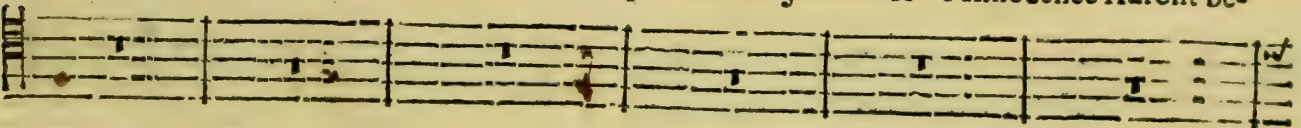
lieux vous allez choisir vostre sejour.



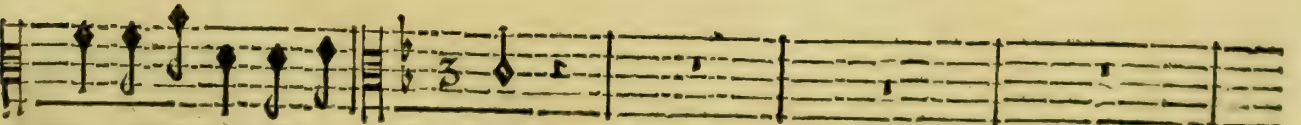
BASSE-CONTINUE.



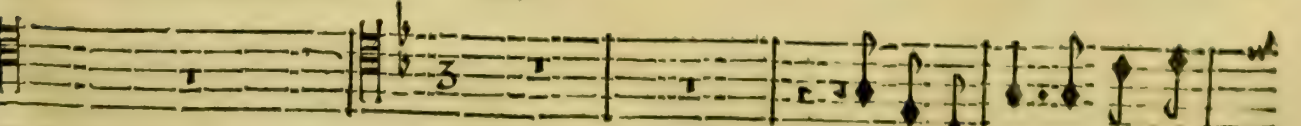
moy des appas. Je pretends adresser mes pas Où la Justice & l'Innocence Auront be-



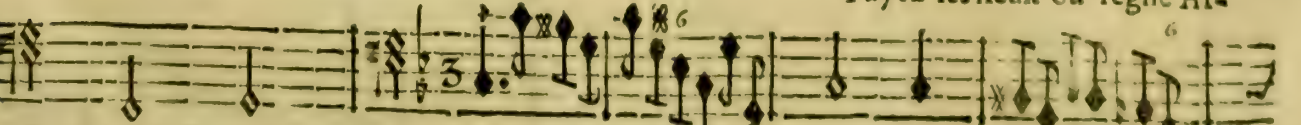
BASSE-CONTINUE.



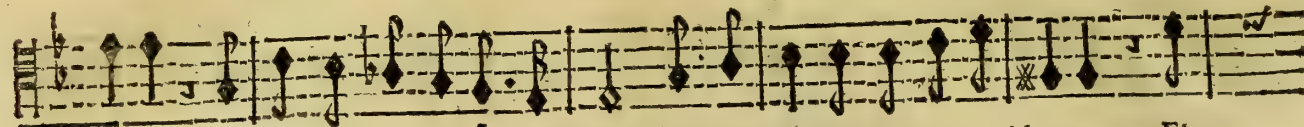
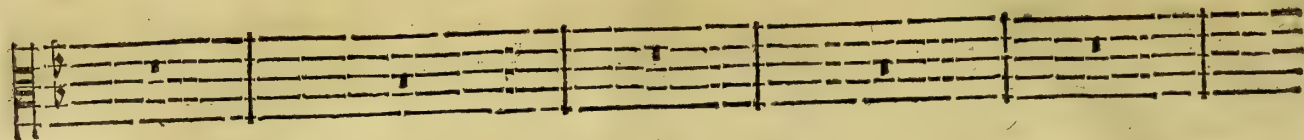
soin du secours de mon bras.



Fuyez les lieux où regne Ar-



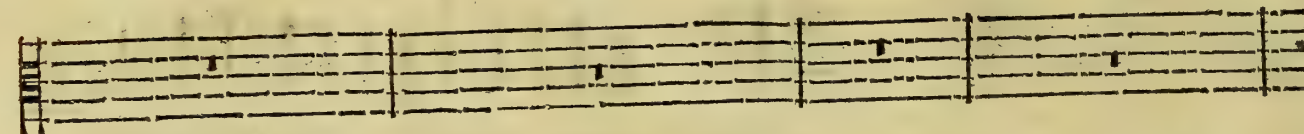
BASSE-CONTINUE.



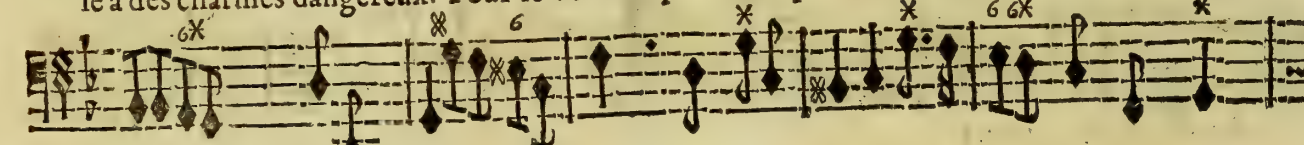
mide, Si vous cherchez à vivre heureux. Pour le cœur le plus intrepide, Elle



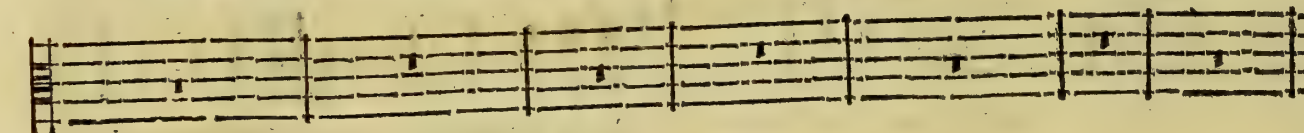
BASSE-CONTINUE.



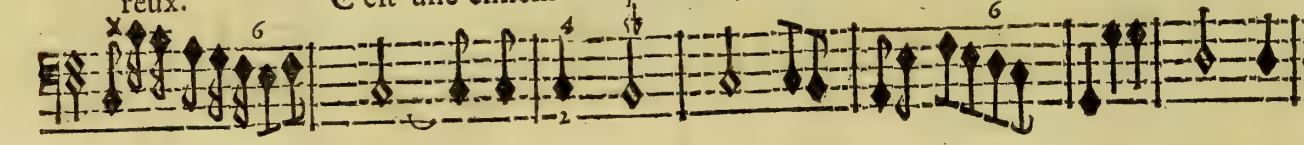
le a des charmes dangereux. Pour le cœur le plus intrepide, Elle a des charmes dange-



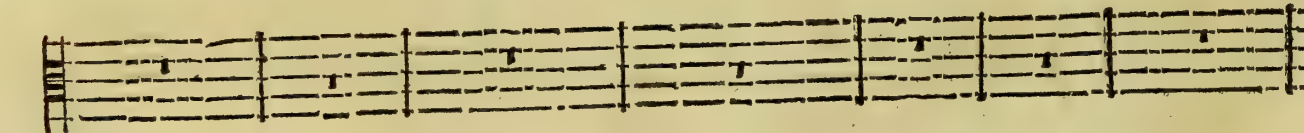
BASSE-CONTINUE.



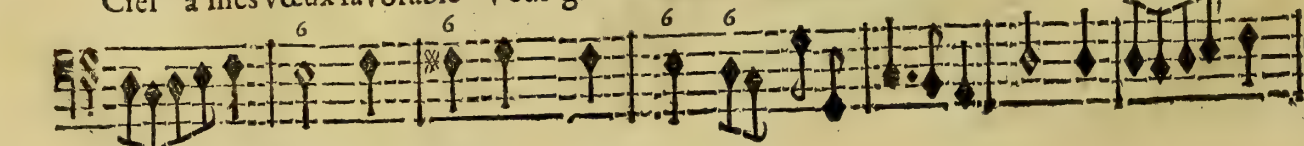
reux. C'est une ennemie implacable, Evitez ses ressentiments. Puisse le



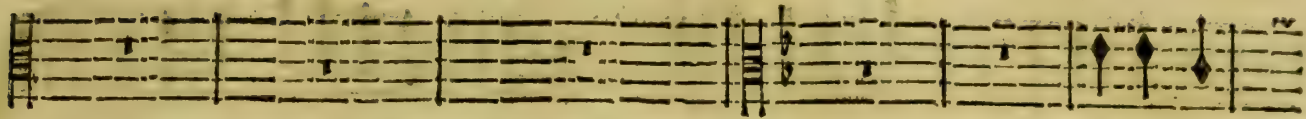
BASSE-CONTINUE.



Ciel à mes vœux favorable Vous garentir de ses enchantements. Puisse le Ciel à mes



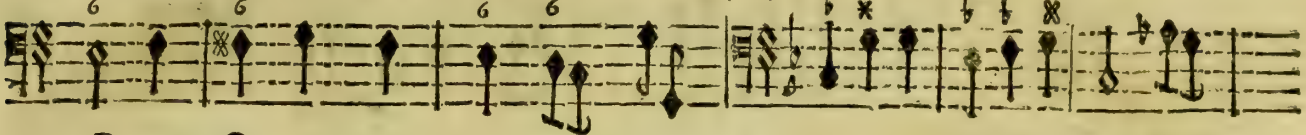
BASSE-CONTINUE.



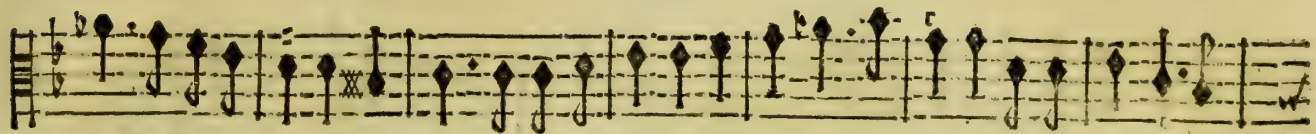
Par une heu-



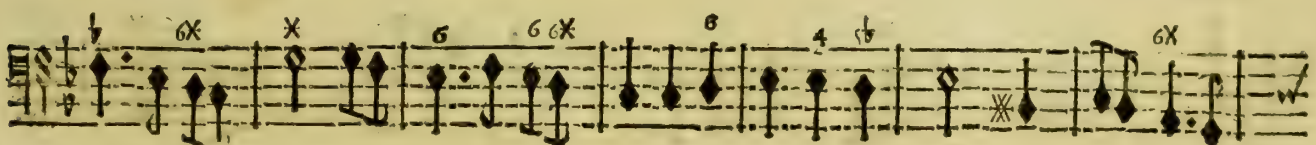
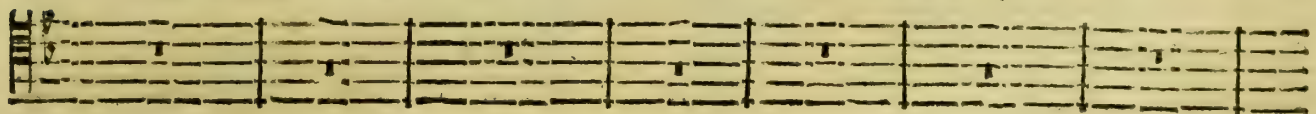
vœux favorable Vous garentir de ses enchante-
ments.



BASSE-CONTINUE.



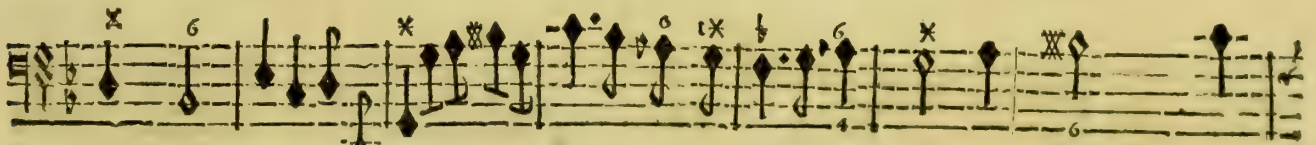
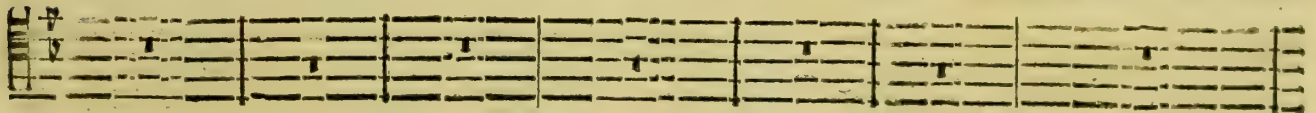
reuse indifference Mon cœur s'est dérobé sans peine à sa puissance, Je la vis seule-



BASSE-CONTINUE.



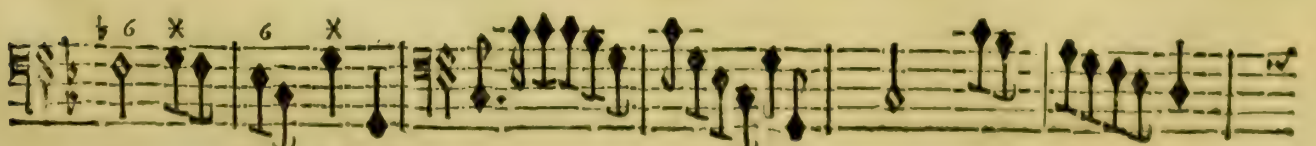
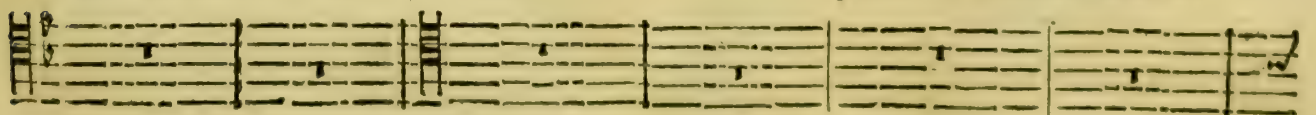
ment d'un regard curieux. Est-il plus mal-aisé d'éviter sa vengeance Que d'écha-



BASSE-CONTINUE.

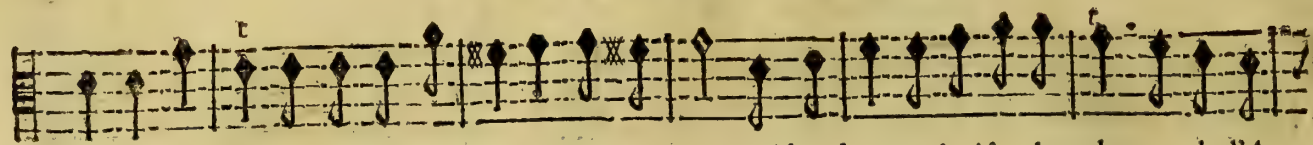


per au pouvoir de ses yeux? J'aime la liberté, Rien n'a'

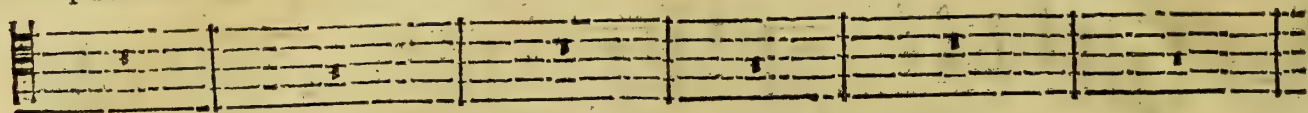


BASSE-CONTINUE.

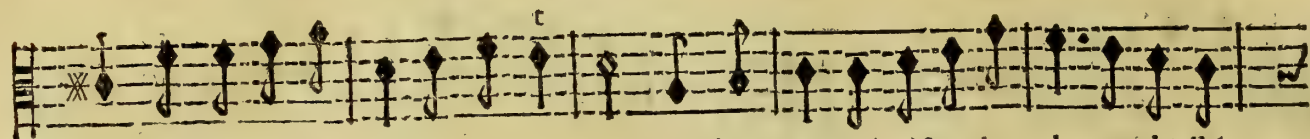
ARMIDE TRAGEDIE.



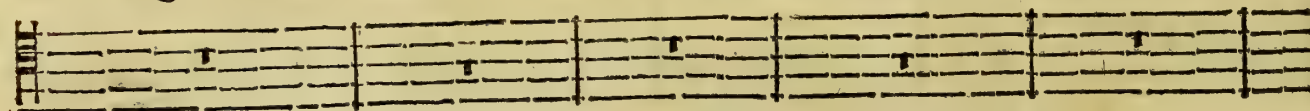
pû me contraindre A m'engager jusqu'à ce jour. Quãd on peut mépriser le charme de l'A-



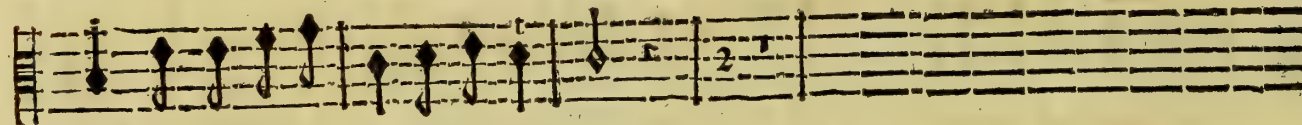
BASSE-CONTINUE.



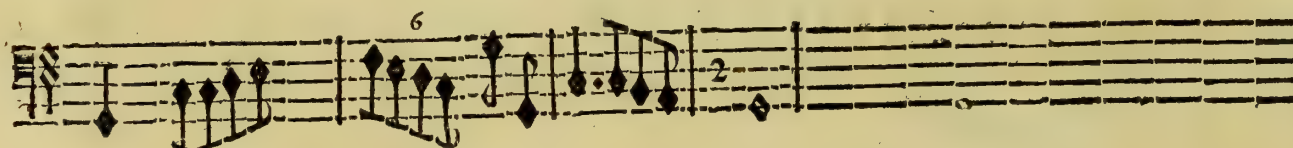
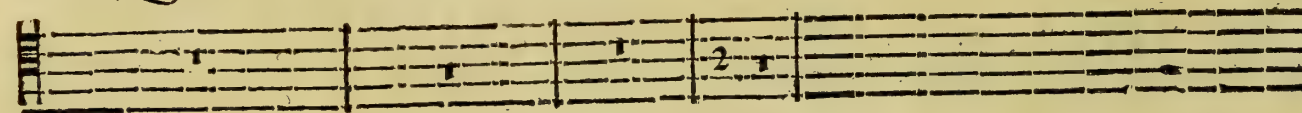
mour, Quels enchantemens peut-on craindre? Quãd on peut mépriser le charme de l'A-



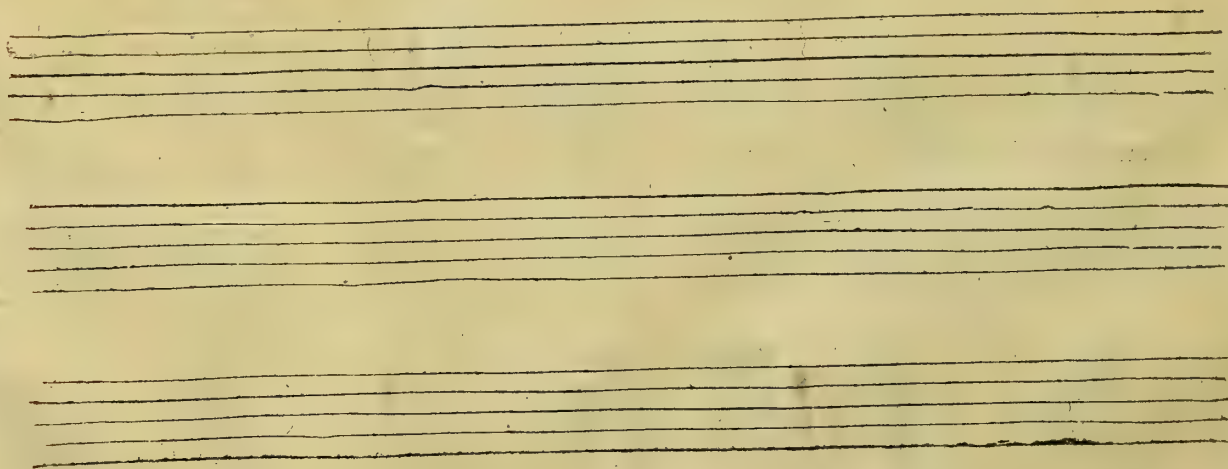
BASSE-CONTINUE-



mour, Quels enchantemens peut-on craindre?



BASSE-CONTINUE.



SCENE II.

HIDRAOT, ARMIDE.

ARMIDE.

PRELUDE.

HIDRAOT

BASSE-CONTINUE.

BASSE-CONTINUE.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a common time signature. Below it are two staves for a keyboard instrument, likely the harpsichord, with a treble clef and a common time signature. The next two staves are for a keyboard instrument with a bass clef and a common time signature. The sixth staff is the Bass-Continue, with a bass clef and a common time signature. The seventh staff is a vocal line with a bass clef and a common time signature. The music is written in a style characteristic of 17th-century French opera.

BASS E-CONTINUE.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a common time signature. Below it are two staves for a keyboard instrument, likely the harpsichord, with a treble clef and a common time signature. The next two staves are for a keyboard instrument with a bass clef and a common time signature. The sixth staff is the Bass-Continue, with a bass clef and a common time signature. The seventh staff is a vocal line with a bass clef and a common time signature. The music is written in a style characteristic of 17th-century French opera.

Arrestons-nous icy, c'est dans ce lieu fatal Que la fureur qui nous a-

The third system of the musical score consists of two staves. The top staff is the Bass-Continue, with a bass clef and a common time signature. The bottom staff is a vocal line with a bass clef and a common time signature. The music is written in a style characteristic of 17th-century French opera.

BASSE-CONTINUE.

ACTE SECOND.

Que l'Enfer aujour-

nime Ordonne à l'Empire infernal De conduire nostre victime.

BASSE-CONTINUE.

d'huy tarde à suivre nos loix:

PRELUDE.

Pour achever le charme il faut unir nos voix.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

The first system of music consists of seven staves. The top staff is a lute part, indicated by a lute clef and a cross symbol. The second staff is a vocal line in treble clef. The third staff is a lute part with the instruction *vife* above it. The fourth staff is a lute part with the instruction *vife.* below it. The fifth staff is a lute part with the instruction *vife* below it. The sixth staff is a lute part. The seventh staff is a basso continuo line in bass clef with the instruction *vife.* below it.

BASSE-CONTINUE.

The second system of music consists of seven staves. The top staff is a lute part. The second staff is a vocal line in treble clef. The third staff is a lute part. The fourth staff is a lute part. The fifth staff is a lute part. The sixth staff is a lute part. The seventh staff is a basso continuo line in bass clef.

BASSE-CONTINUE.

ACTE SECOND

Esprits de

doux.

doux.

doux.

doux.

doux.

Esprits de

doux.

9 8 7

BASSE-CONTINUE.

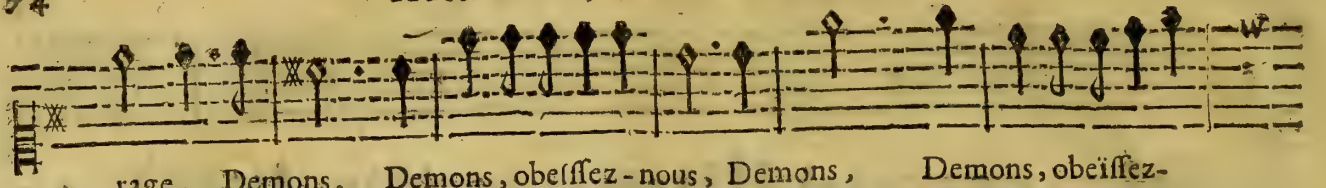
Esprits de haine & de rage, Demons, obeïſſez-nous. Esprits de haine & de

haine & de rage, Demons, obeïſſez- nous, Demons, Demons, obeïſſez-


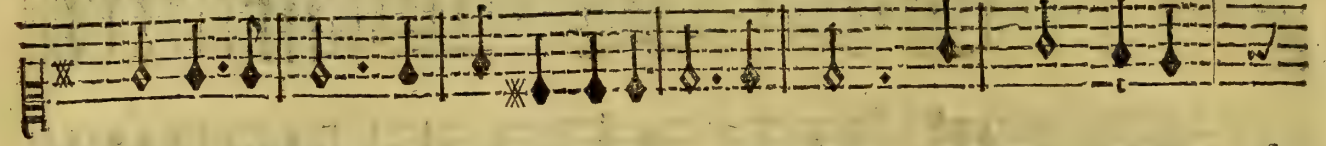
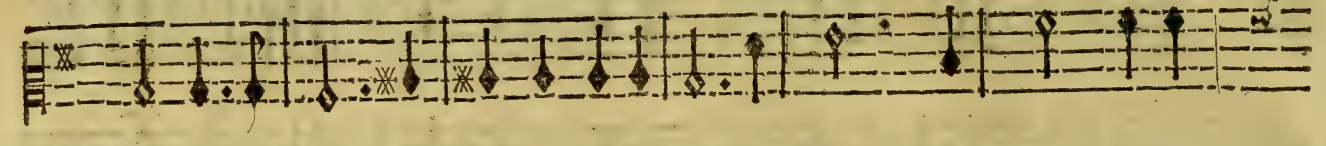
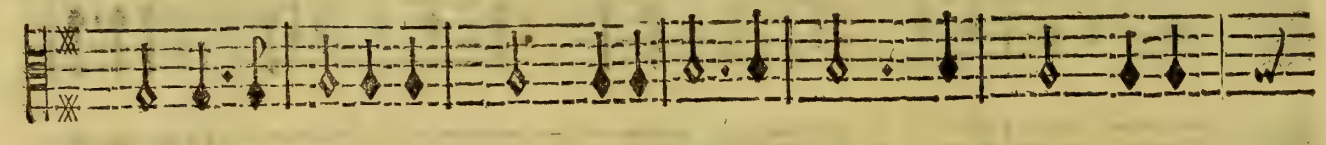
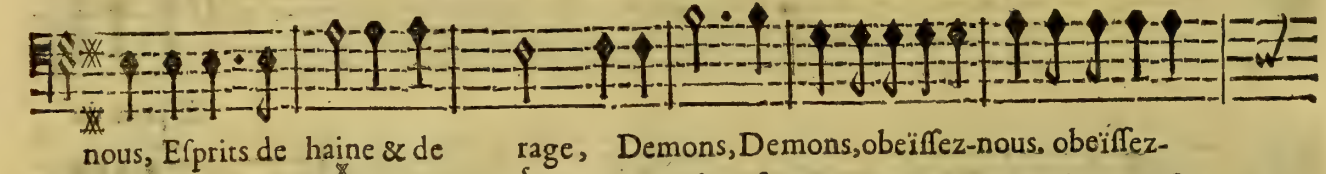
6

BASSE-CONTINUE.

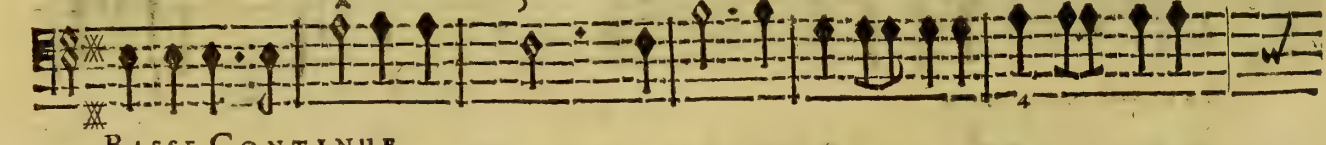
ARMIDE, TRAGEDIE.



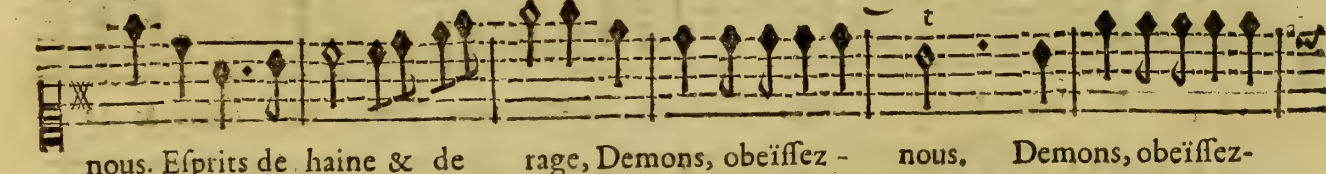
rage. Demons, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

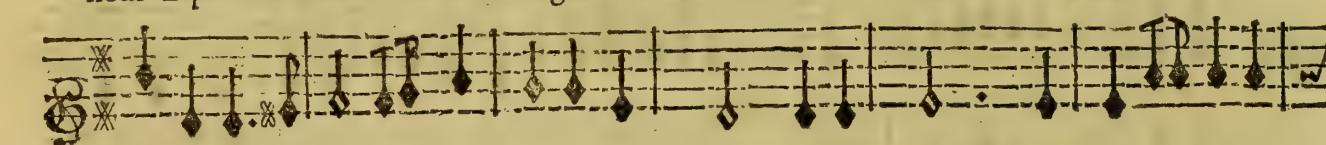
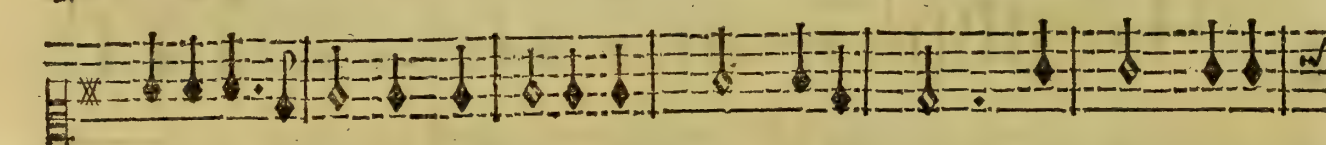
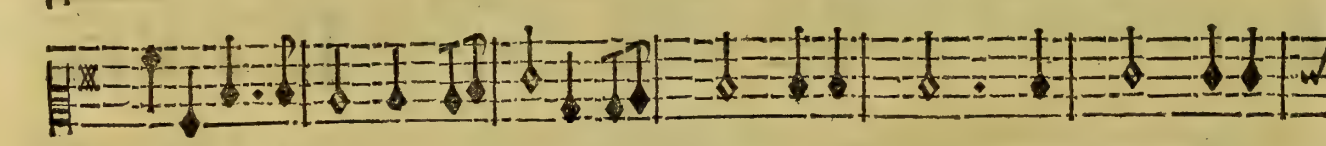
nous, Esprits de haine & de rage, Demons, Demons, obeïſſez-nous. obeïſſez-

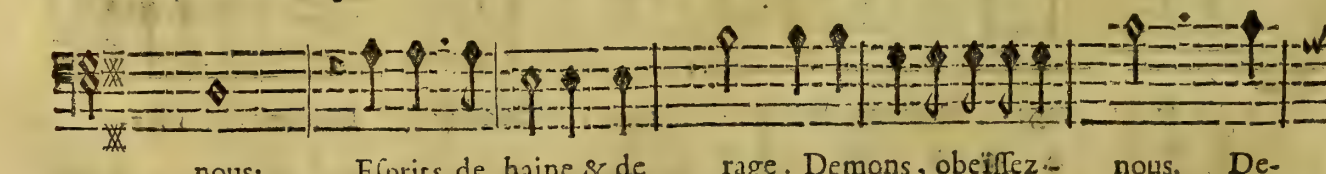


BASSE-CONTINUE.

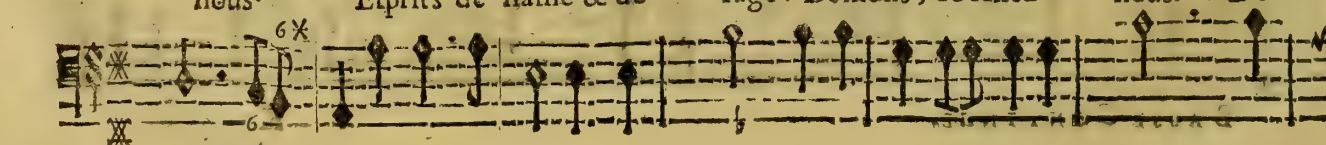


nous. Esprits de haine & de rage, Demons, obeïſſez-nous. Demons, obeïſſez-



nous. Esprits de haine & de rage. Demons, obeïſſez-nous. De-



BASSE-CONTINUE.

ACTE SECOND.

nous. Esprits de haine & de rage, Demons obeissez- nous, Esprits de haine & de

mons obeissez-nous, obeissez-nous. Esprits de haine & de rage, Demons, De-

BASSE-CONTINUE.

rage, Demons obeissez- nous. Demons obeissez-nous. Livrez à nostre cou-

mons obeissez- nous, Demons obeissez- nous, obeissez- nous. Livrez à nostre cou-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

roux L'Ennemy qui nous outrage. Livrez, livrez à nostre couroux L'Enne-

roux L'Ennemy qui nous ou- trage. Livrez à nostre couroux L'Enne-

BASSE-CONTINUE.

my qui nous outrage. Esprits de haine & de rage, De-

my qui nous ou- trage. Esprits de haine & de rage, Demons obeissez-

BASSE-CONTINUE.

ACTE SECOND.

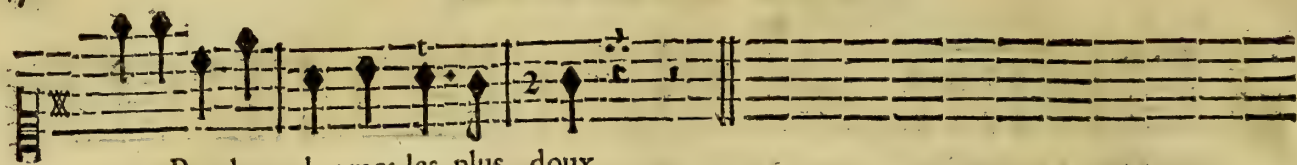
mons, Demons obeissez- nous. Demons affreux cachez- vous Sous une agreable i-

nous, Demons obeissez- nous.

BASSE-CONTINUE.

mage: Enchantez ce fier courage Par les charmes les plus doux. Enchantez ce fier cou-

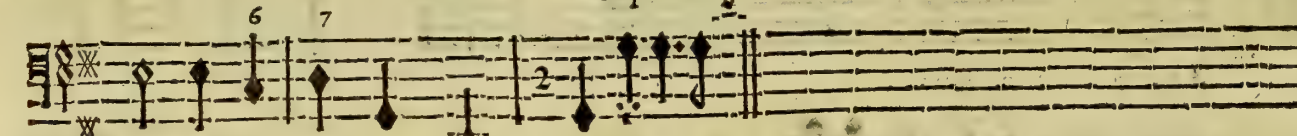
BASSE-CONTINUE.



rage Par les charmes les plus doux.



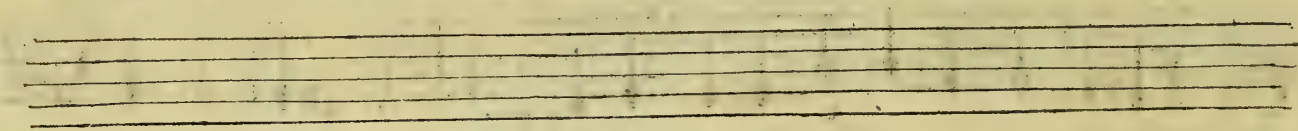
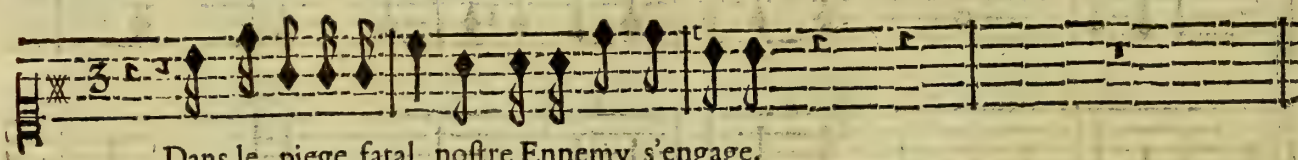


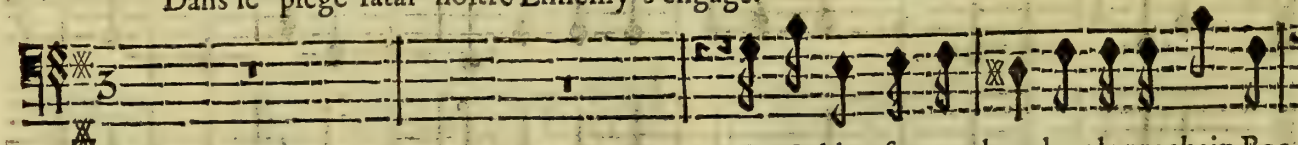
Esprits de

BASSE-CONTINUE.

On reprend , Esprits de haine &c. page 73. jusques à ce mot fin. Puis on chante ce qui suit.

Dans le piege fatal nostre Ennemy s'engage.



Nos Soldats sont cachez dans le prochain Boc-



BASSE-CONTINUE.



BASSE-CONTINUE.

Cette victime est mon par-

cage; Il faut que sur Re- naud ils viennent fondre tous.

BASSE-CONTINUE.

tage; Laissez-moy l'immoler, laissez-moy l'avantage De voir ce cœur su-

BASSE-CONTINUE.

perbe expirer de mes coups.

BASSE-CONTINUE.

Il faut jouer cecy avec des sourdines. RENAUD seul.

lento
PRELUDE.

sourdines.

sourdines.

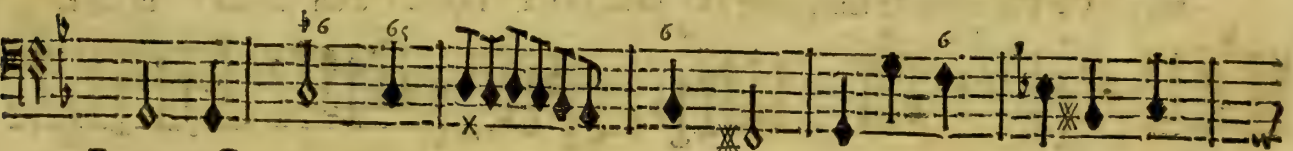
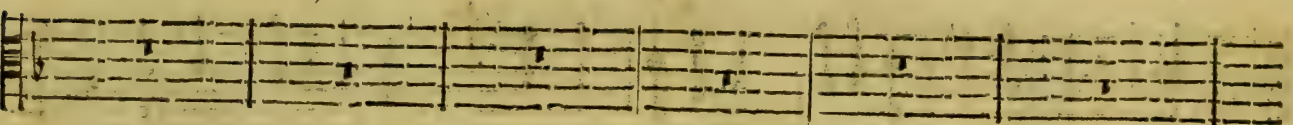
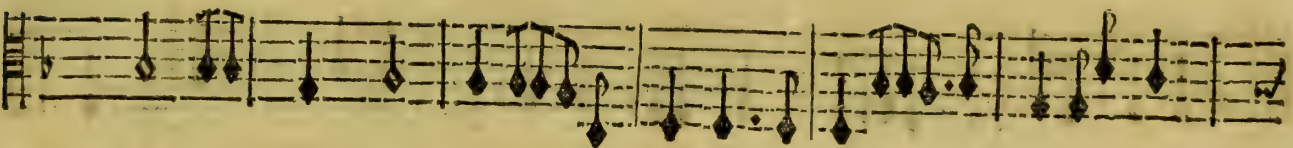
sourdines.

RENAUD.

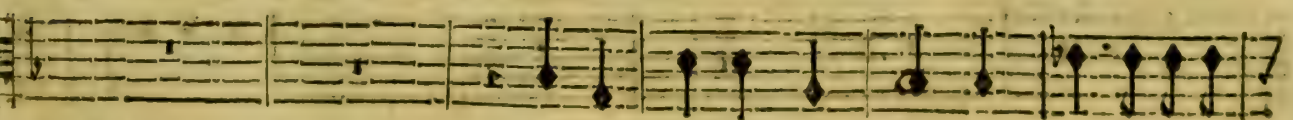
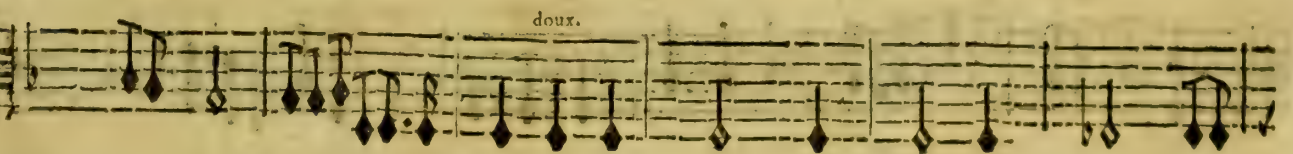
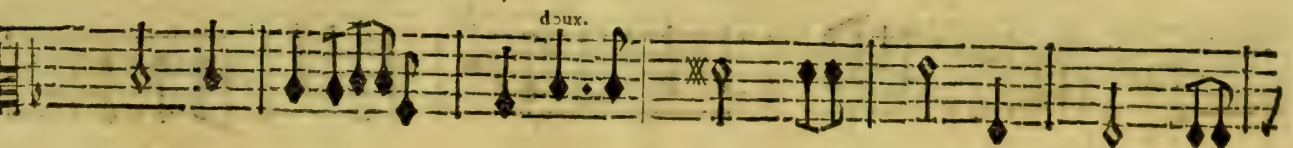
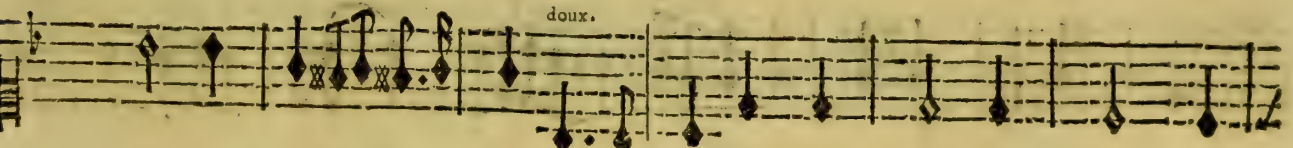
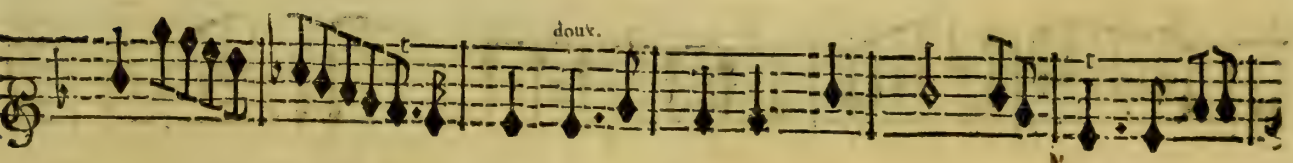
sourdines.

BASSE-CONTINUE.

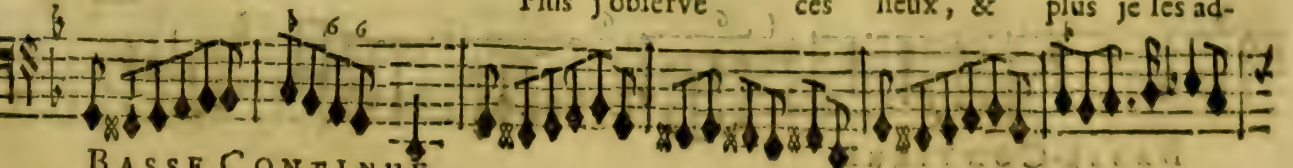
BASSE-CONTINUE.



BASSE-CONTINUE.

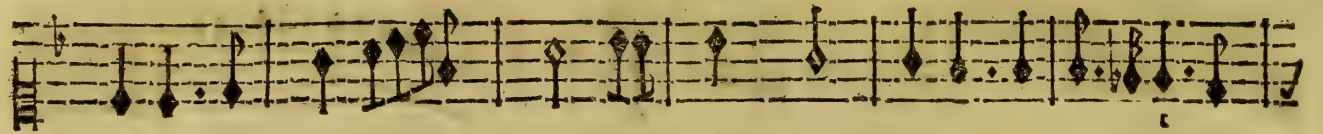


Plus j'observe ces lieux, & plus je les ad-



BASSE-CONTINUE.

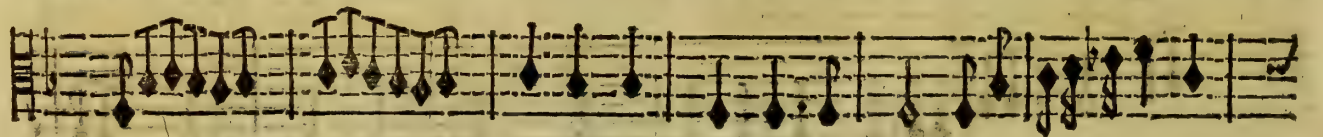
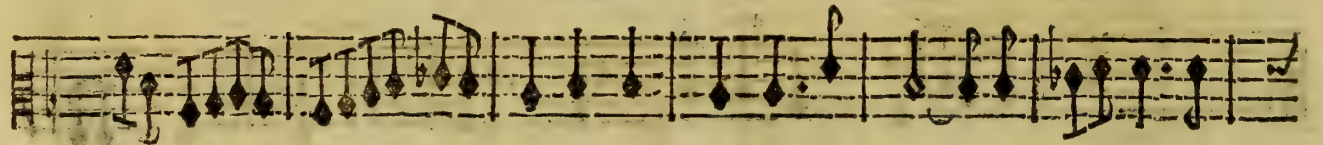
L



mire. Ce Fleuve coule lentement, Et s'éloigne à regret d'un séjour si char-



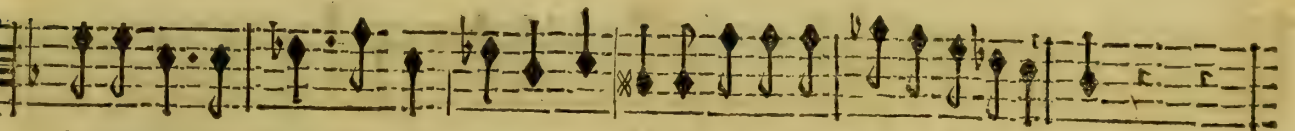
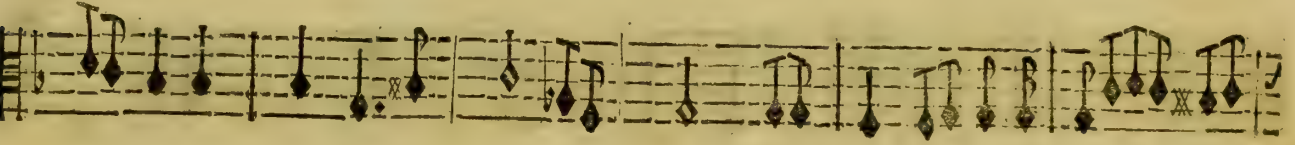
BASSE-CONTINUE.



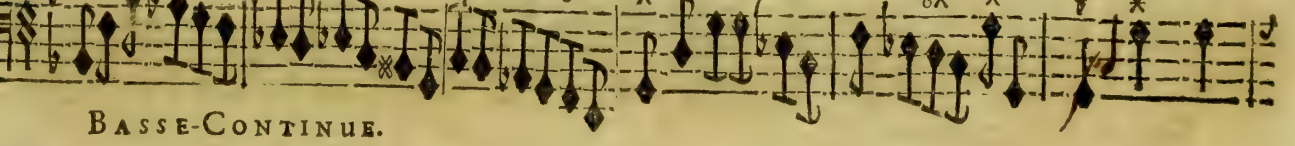
BASSE-CONTINUE.

mant.

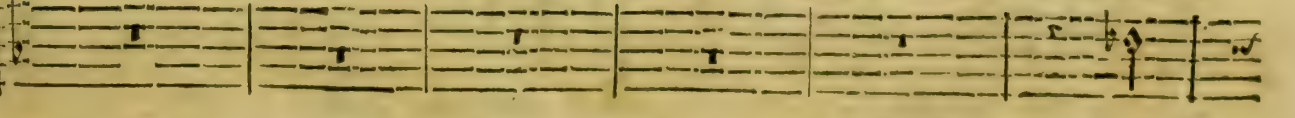
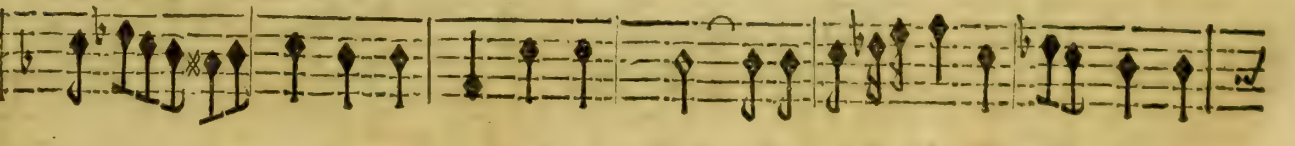
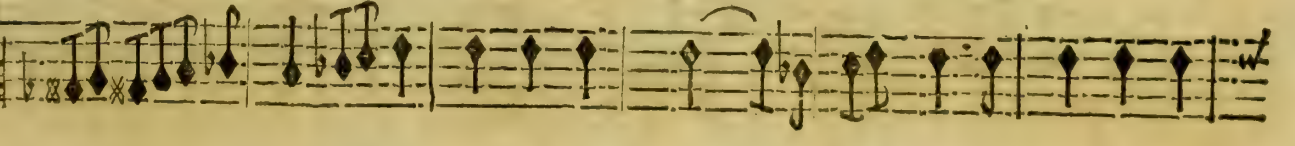
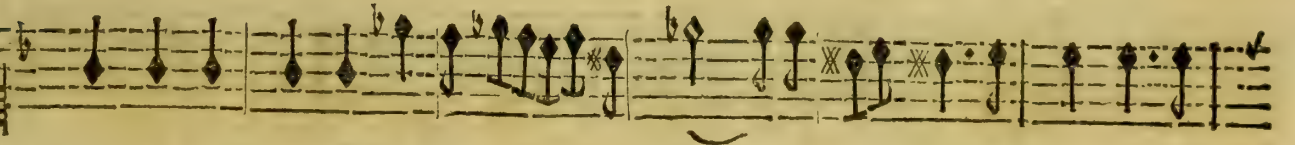
Les



plus aimables fleurs & le plus doux zephire Parfumant l'air qu'o y respire.

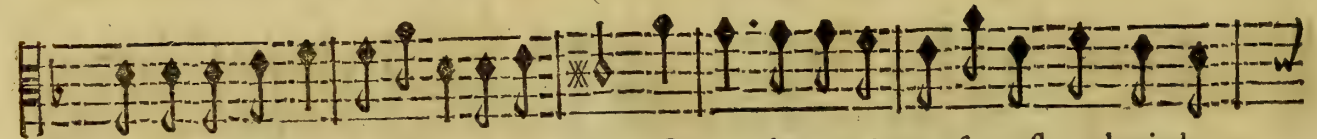
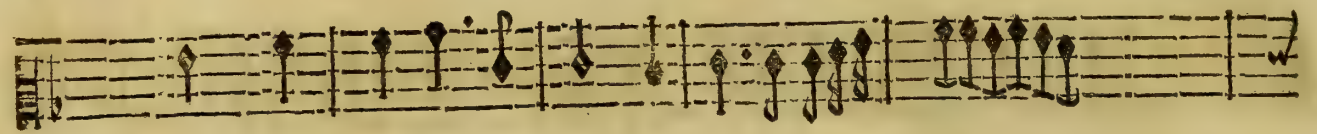
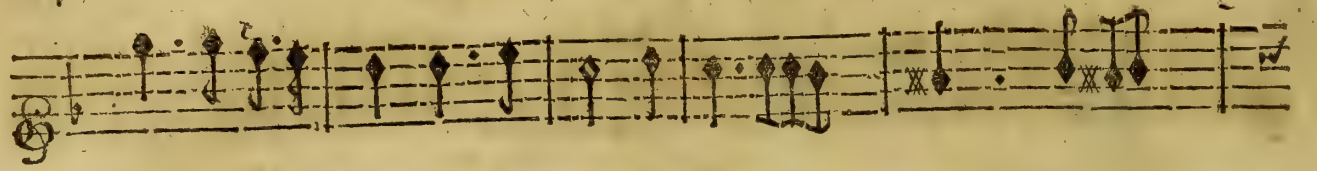


BASSE-CONTINUE.



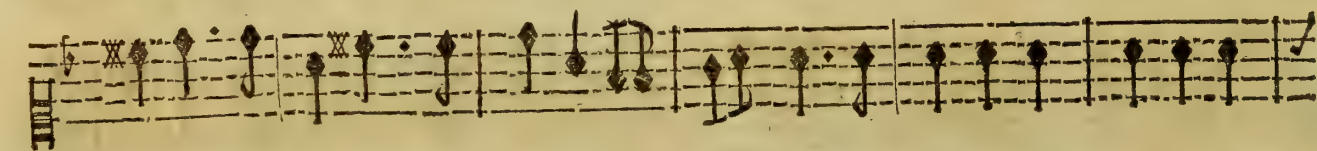
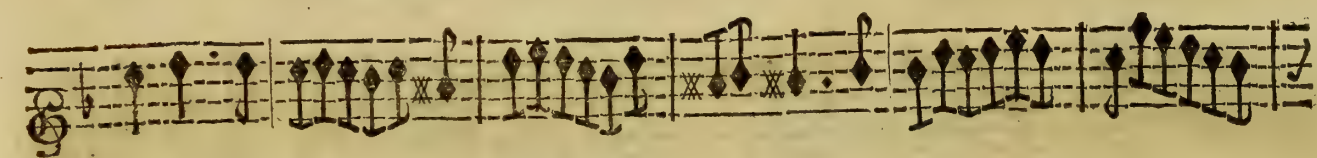
Non,

BASSE-CONTINUE.



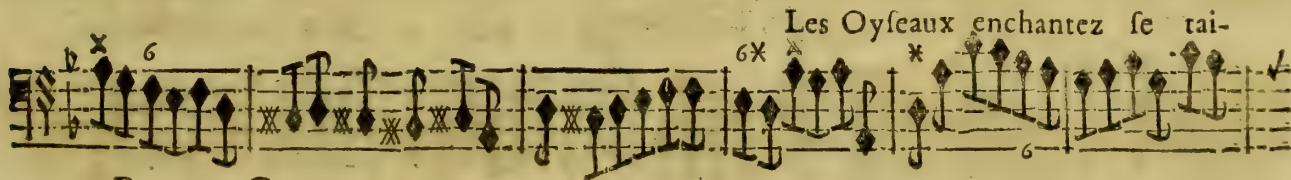
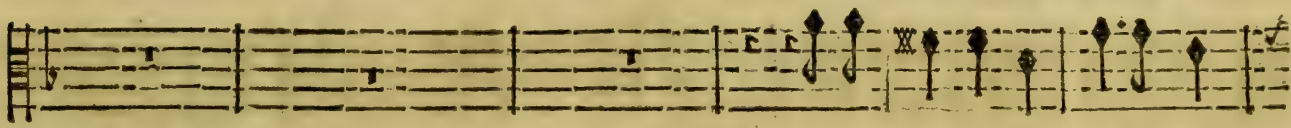
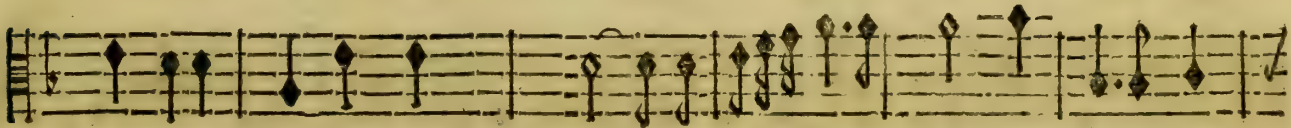
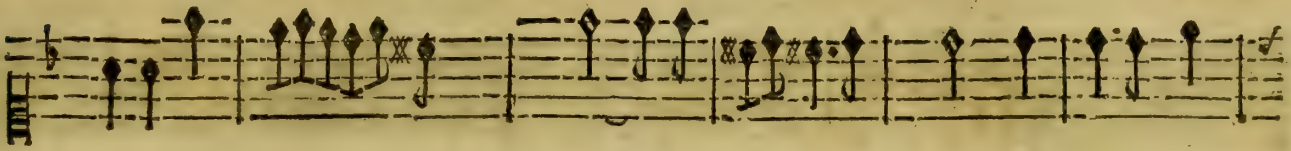
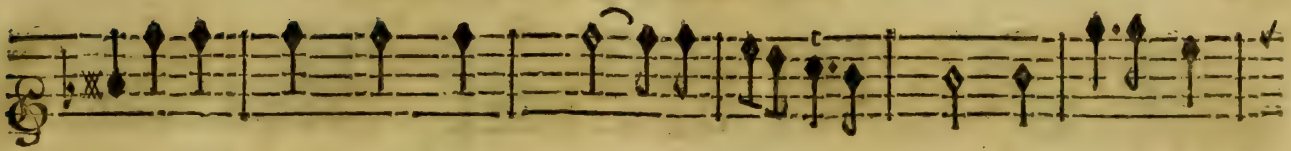
je ne puis quitter des rivages si beaux. Un son harmonieux se mesle au bruit des

BASSE-CONTINUE.

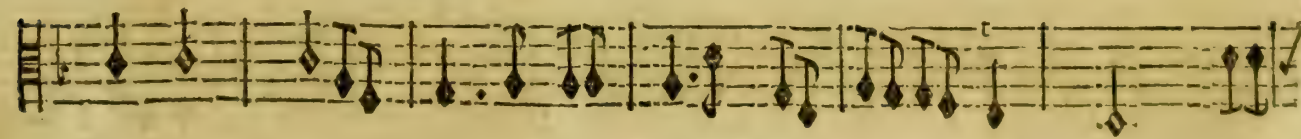
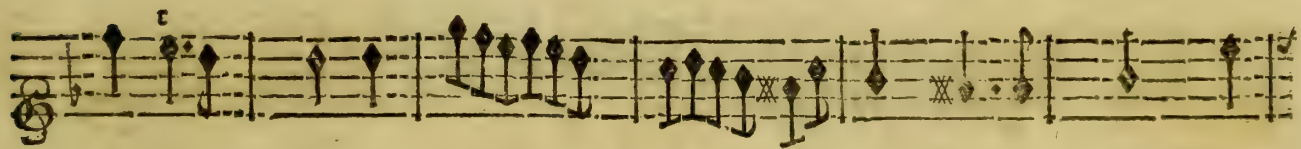


eaux. Un son harmonieux se mesle au bruit des eaux.

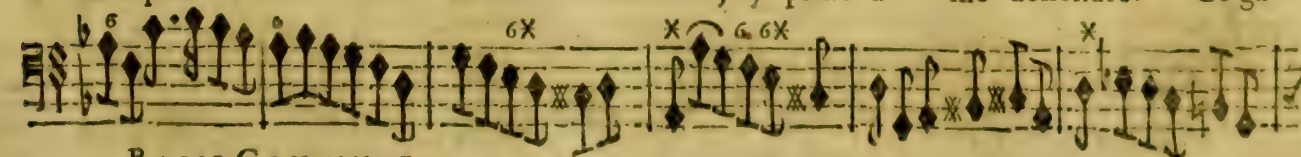
BASSE-CONTINUE.



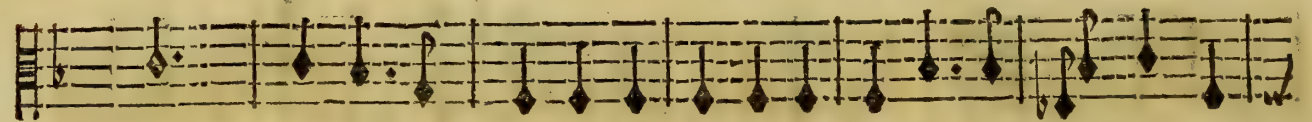
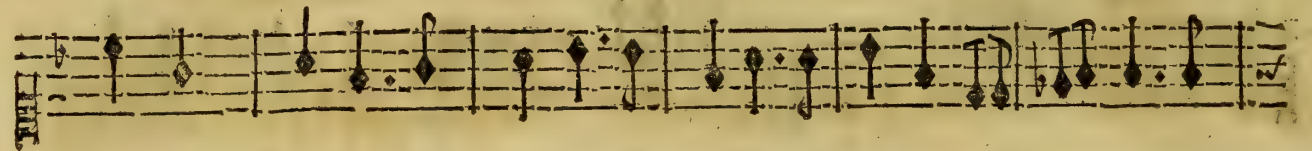
BASSE-CONTINUE.



sent pour l'entendre. Des charmes du sommeil j'ay peine à me deffendre. Ce ga-



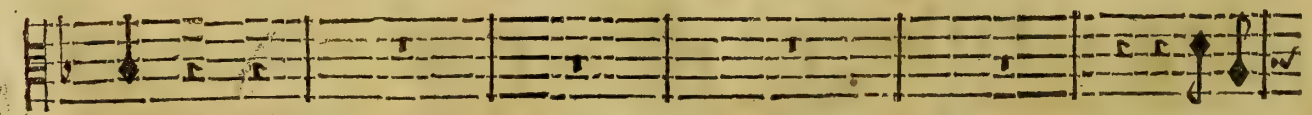
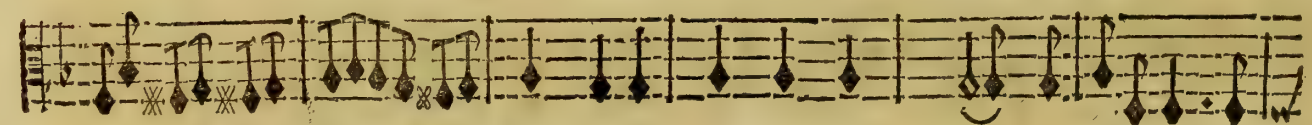
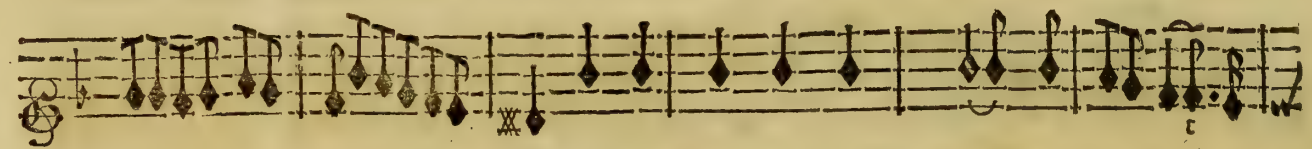
BASSE-CONTINUE.



zon, cét ombrage frais, Tout m'invite au repos sous ce feuillage es-



BASSE-CONTINUE.

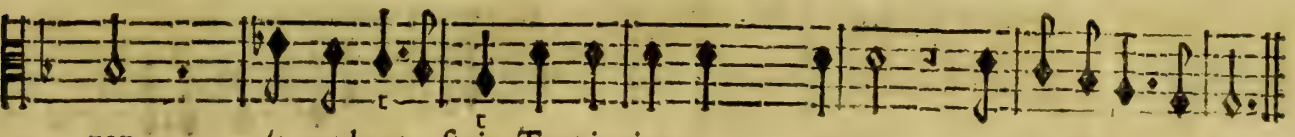
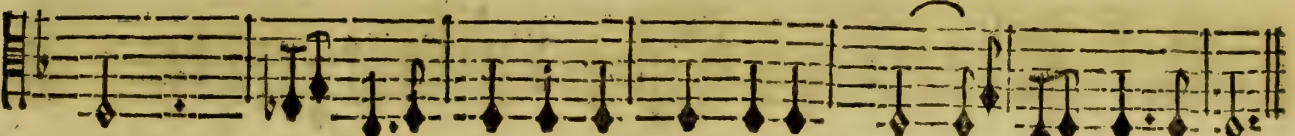
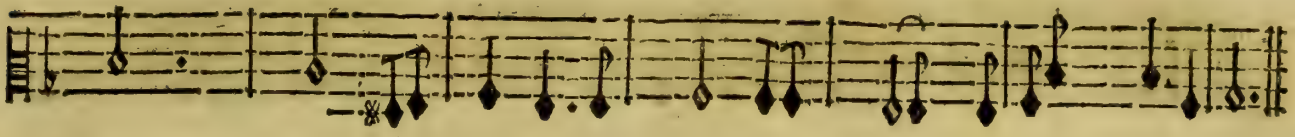
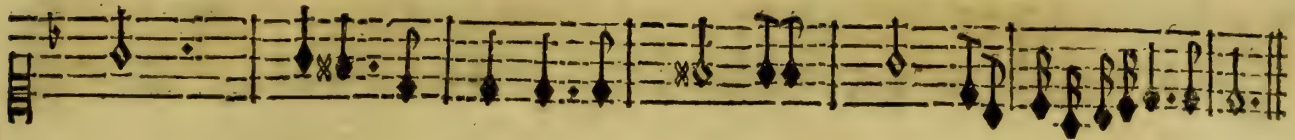


pais.

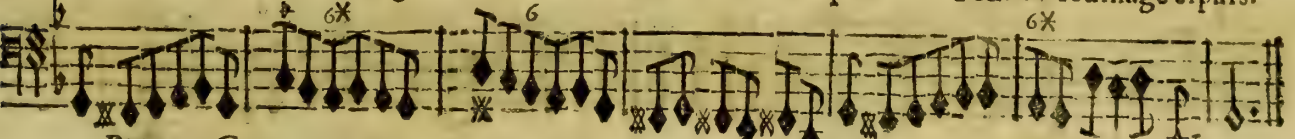
Ce ga-



BASSE-CONTINUE.



zon, cét ombrage frais; Tout invite au repos Sous ce fetillage espais.



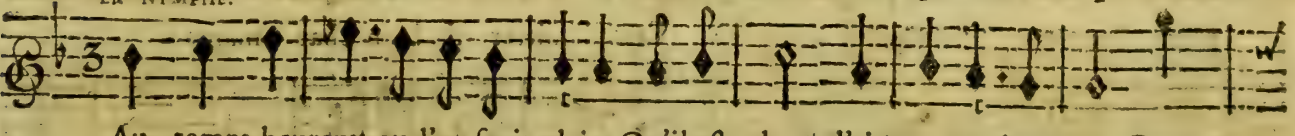
BASSE-CONTINUE.

On reprend le Prelude de la 3. Scene page 80. Et sur la derniere note du Prelude, l'on chante ce qui suit.

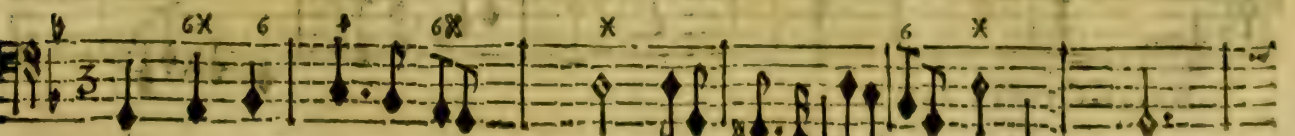
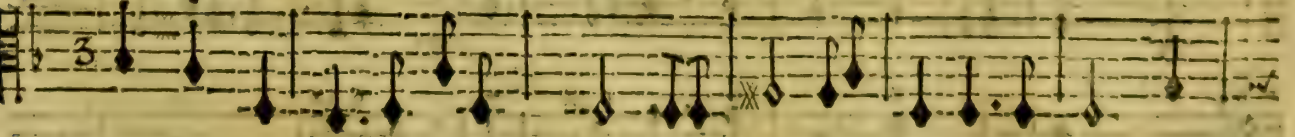
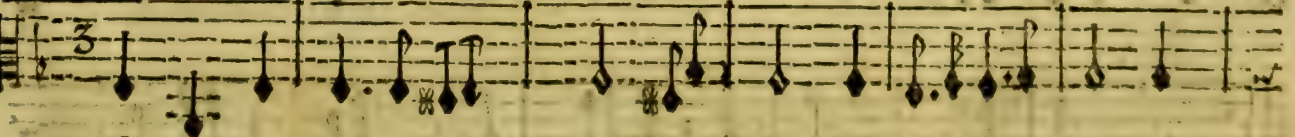
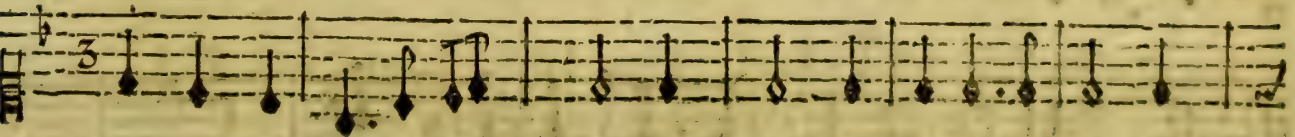
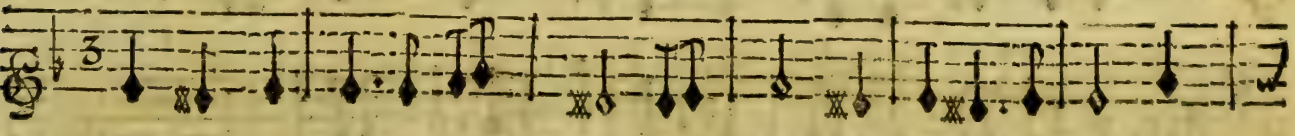
SCENE IV.

Une Nymphé des Eaux. Troupe de Bergers & Bergeres heroïques.

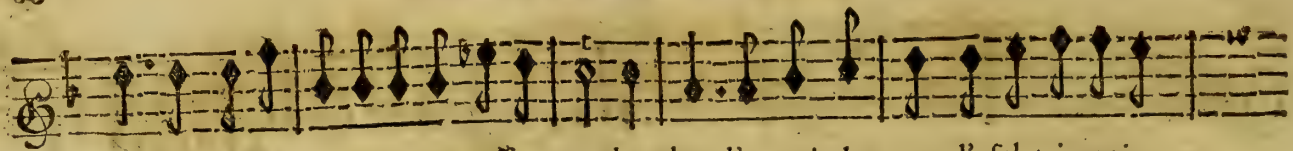
LA NYMPHE.



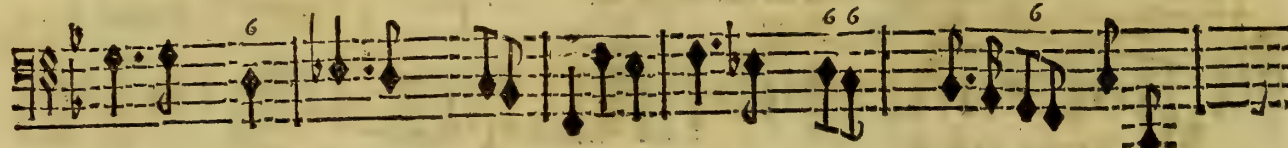
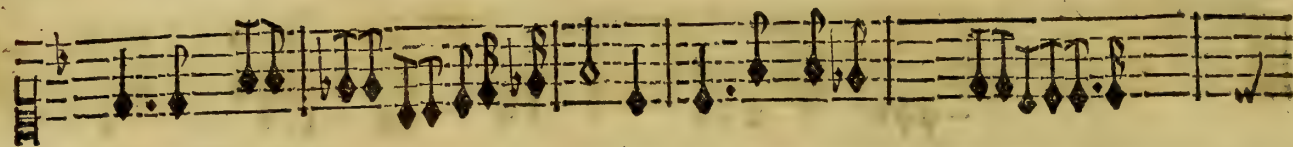
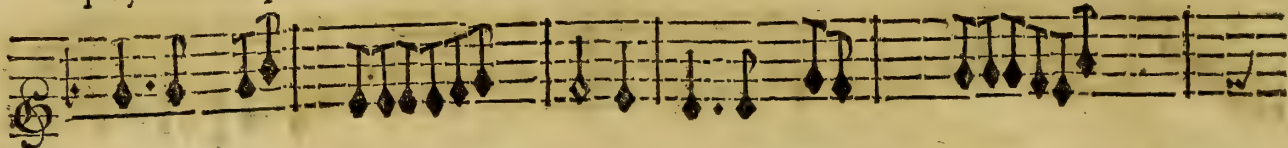
Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement! Pour-



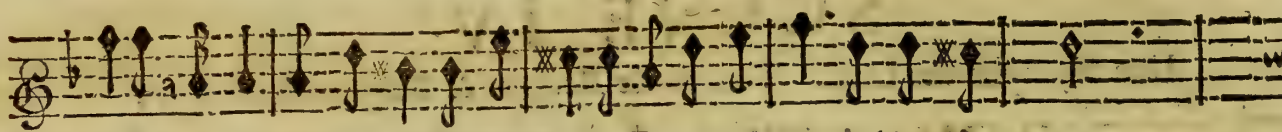
BASSE-CONTINUE.



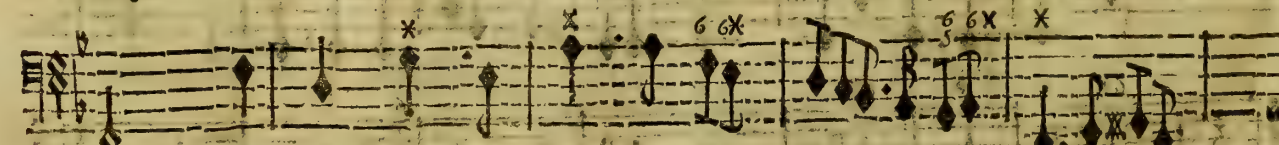
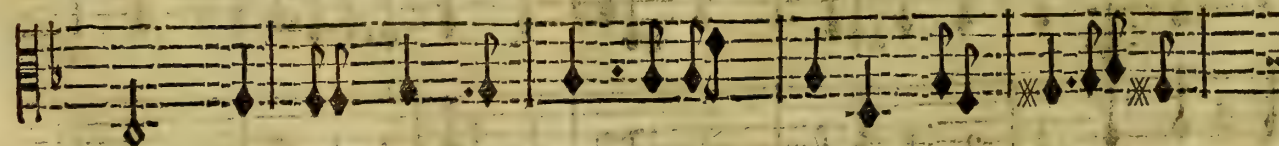
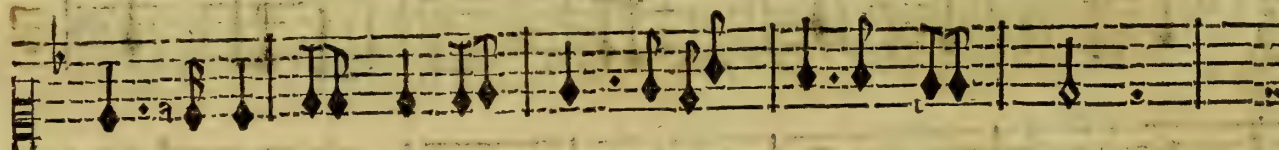
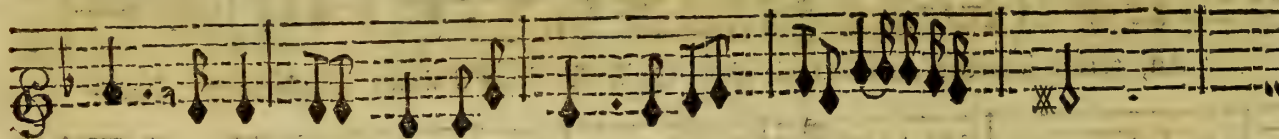
quoy dans les perils avec empressement chercher d'un vain honneur l'esclat imagi-



BASSE-CONTINUE.



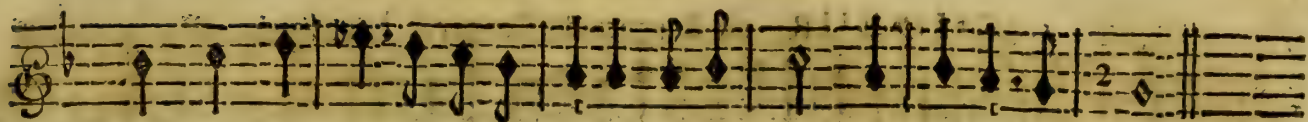
naire ? Pour une trompeuse chimere Faut-il quitter un bien char- mant?



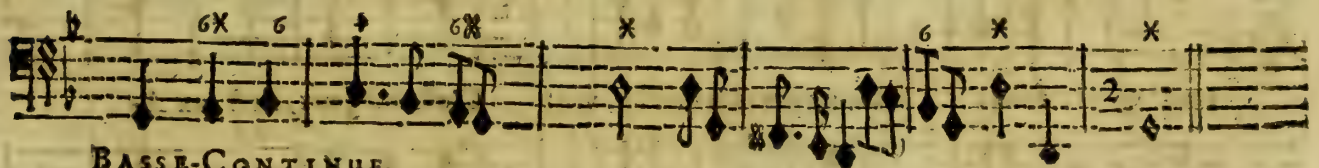
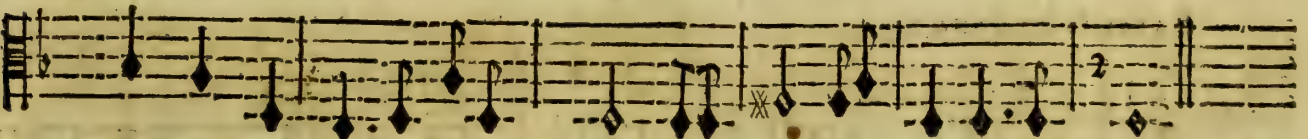
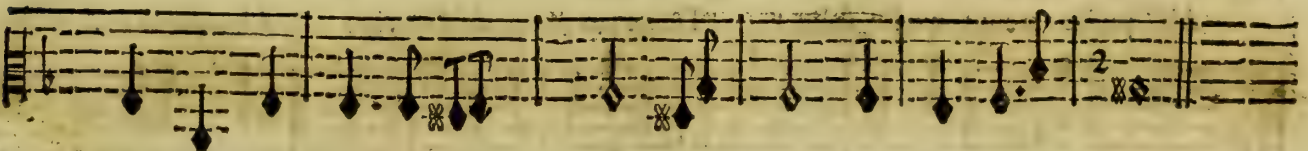
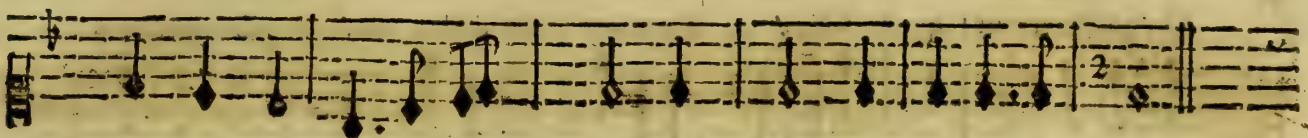
BASSE-CONTINUE.

BASSE-CONTINUE.

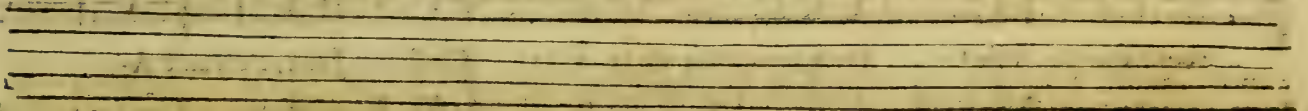
ACTE SECOND.



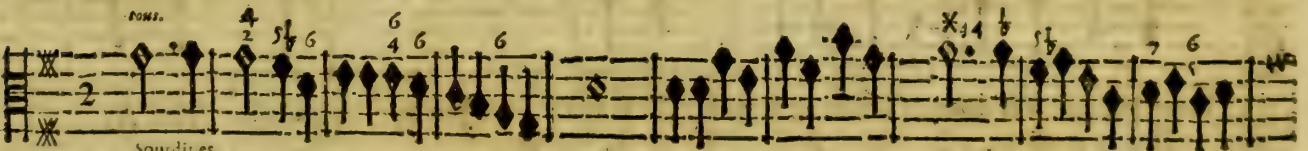
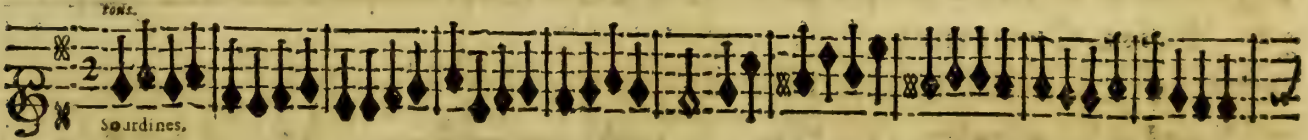
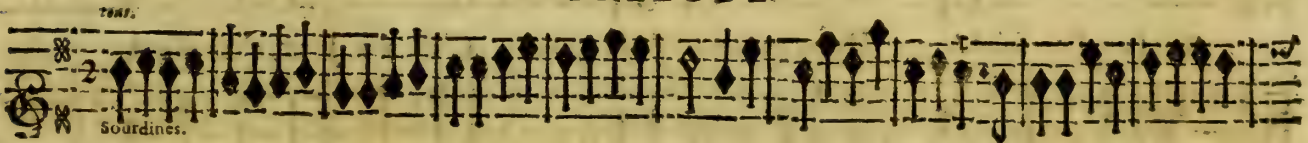
Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement !



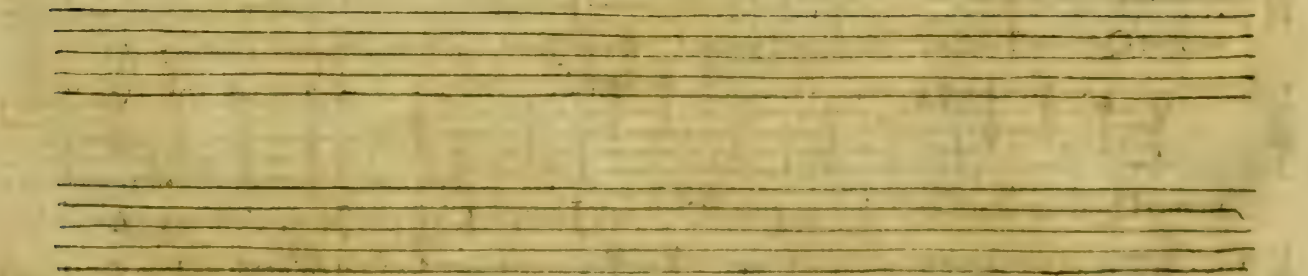
BASSE-CONTINUE.



PRELUDE.

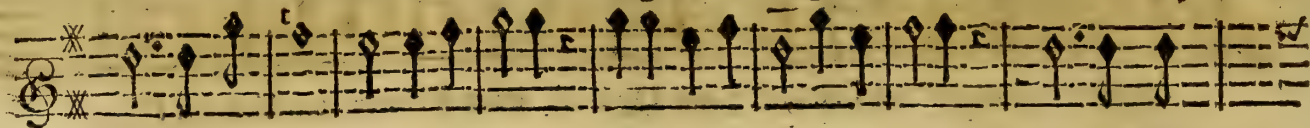


BASSE-CONTINUE.

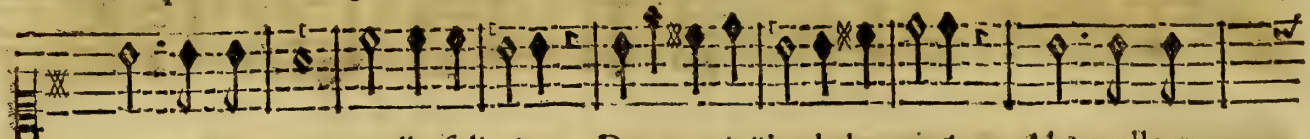


ARMIDE TRAGÉDIE.

CHOEUR de Bergers & Bergeres heroïque.



Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-



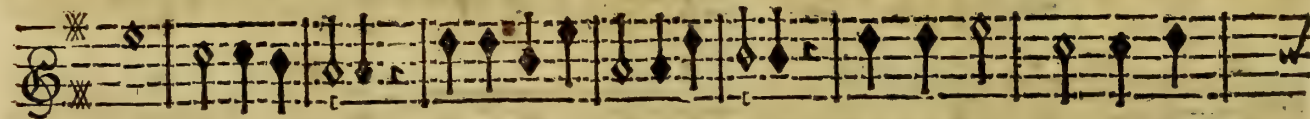
Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-



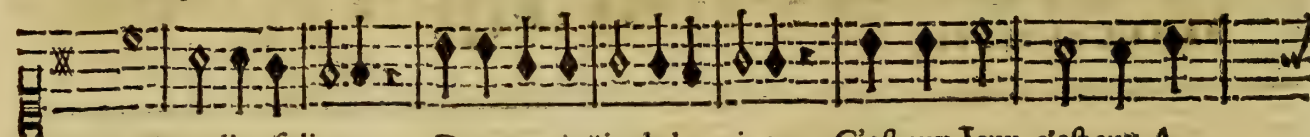
Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-



BASSE-CONTINUE.



reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-



reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-



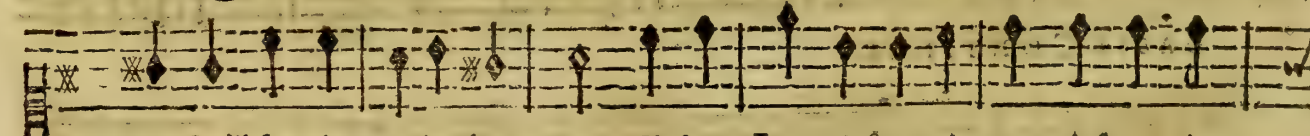
reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-



BASSE-CONTINUE.



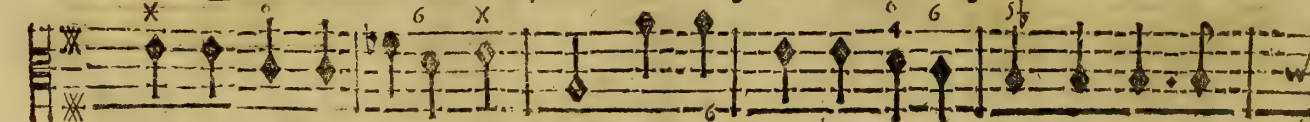
mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, c'est aux A-



mours Qu'il faut donner les beaux jours. C'est aux Jeux, C'est aux Jeux, c'est aux A-



BASSE-CONTINUE.

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux

6 6 6 6 6 6 5

BASSE-CONTINUE.

mours, c'est aux Amours Qu'il faut donner les beaux jours.

Jeux, c'est aux Amours Qu'il faut donner les beaux jours.

Jeux, c'est aux Amours Qu'il faut donner les beaux jours.

6 6 6 6

BASSE-CONTINUE.

PREMIER AIR.

Sourdines.

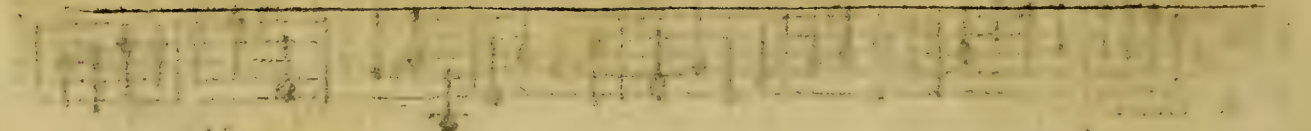
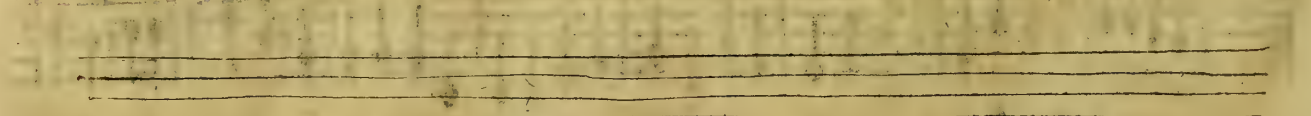
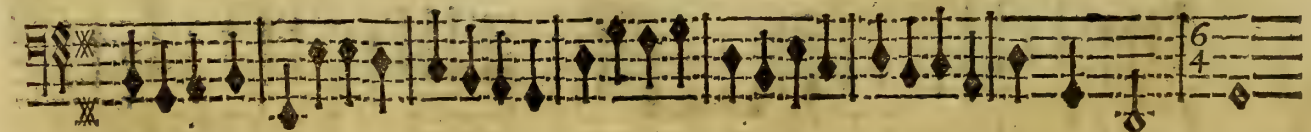
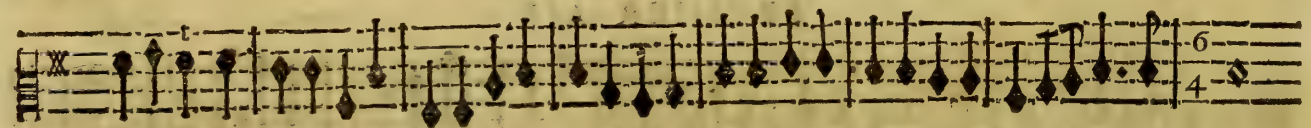
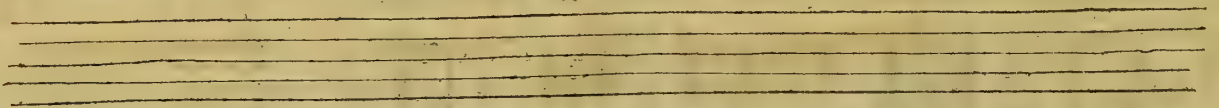
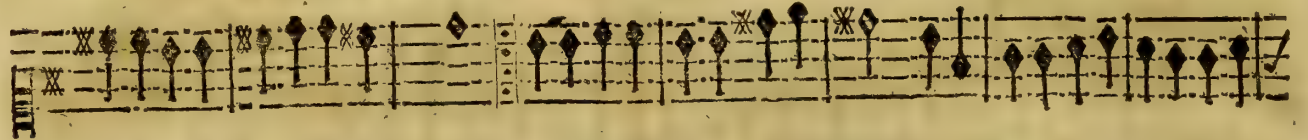
Sourdines.

Sourdines.

Sourdines.

Sourdines.

ARMIDE, TRAGÉDIE



ACTE SECOND.

SECOND AIR.

Gravement.
Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

This system contains five staves of music. The first staff is in treble clef and begins with the tempo marking 'Gravement.' and the instruction 'Sourdines.' below it. The second staff is in bass clef and also has 'Sourdines.' written below. The third, fourth, and fifth staves are in bass clef and each has 'Sourdines.' written below. The music consists of rhythmic patterns with various note values and rests.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

This system contains five staves of music. The first staff is in treble clef. The second, third, fourth, and fifth staves are in bass clef. The music continues with rhythmic patterns and includes some dynamic markings like 't' and 'f'.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains a series of notes and rests. The second staff is a lute or harp accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves are keyboard accompaniment in treble and bass clefs, respectively, providing harmonic support. The fifth staff is a basso continuo line in bass clef, with a key signature of one flat and a common time signature, containing a series of notes and rests.

Two empty musical staves, consisting of five lines each, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains a series of notes and rests. The second staff is a lute or harp accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves are keyboard accompaniment in treble and bass clefs, respectively, providing harmonic support. The fifth staff is a basso continuo line in bass clef, with a key signature of one flat and a common time signature, containing a series of notes and rests.

BASSE-CONTINUE.

Two empty musical staves, consisting of five lines each, positioned below the second system of music.

Five staves of musical notation, likely for a string ensemble or keyboard. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

UNE BEGÈRE HEROIQUE.

Musical score for 'UNE BEGÈRE HEROIQUE'. It features a vocal line and accompaniment for lute or harpsichord. The vocal line is in a soprano clef with a 6/4 time signature. The accompaniment consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The lyrics are: 'On s'estonneroit moins que la saison nouvelle Reyinst sans ramener les fleurs'. The score includes various musical notations such as notes, rests, and ornaments.

BASSE-CONTINUE.

BASSE-CONTINUE.

& les zephirs; Ou s'estonneroit moins que la saison nouvelle Revinst sans rame-

BASSE-CONTINUE.

ner les fleurs & les zephirs; Que de voir de nos ans la saison la plus belle Sans l'a-

BASSE-CONTINUE.

mour & sans les plaisirs.

On reprend le second Air en bé mol page 93. & après le premier en bé quarre ; puis la Bergere chante ce qui suit sur la finale de l'air.

LA BERGERE.

Laiſſons au tendre amour la Jeuneſſe en partage, La Sageſſe a ſon temps il ne

BASSE-CONTINUE. N

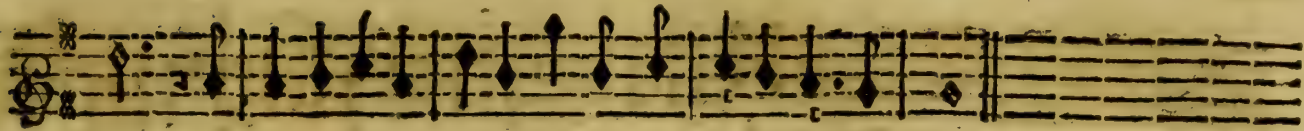
ARMIDE, TRAGÉDIE:

vient que trop tost, Laissons au tendre amour la Jeunesse en partage, La sagesse à son

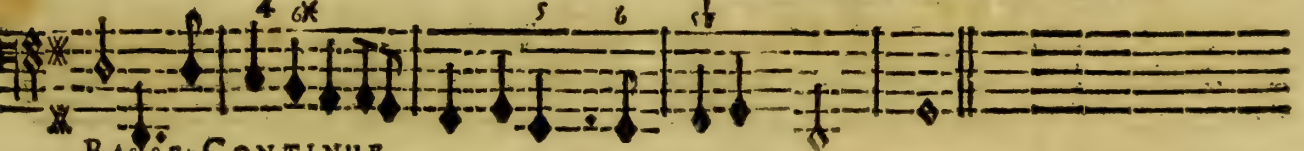
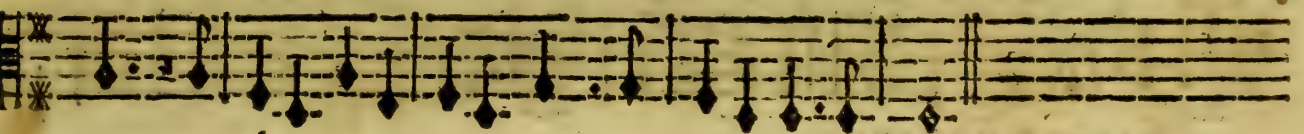
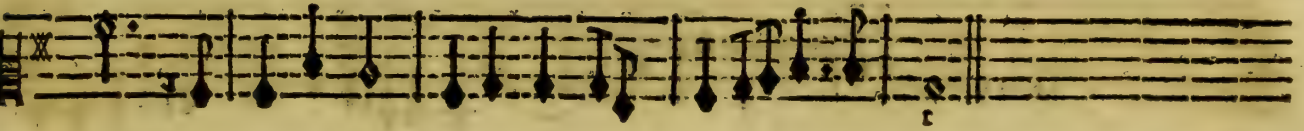
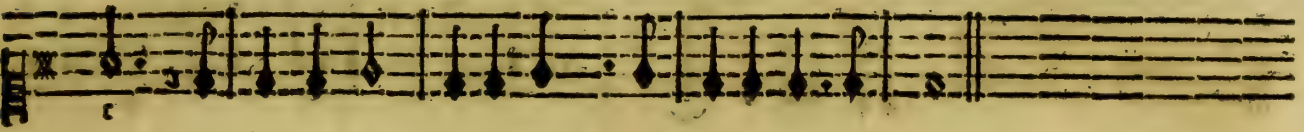
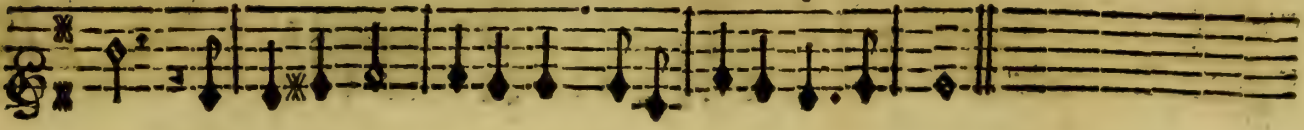
BASSE-CONTINUE.

temps, il ne vient que trop tost: Ce n'est pas estre sage D'estre plus sage qu'il ne

BASSE-CONTINUE.



faut. Ce n'est pas estre sage D'estre plus sage qu'il ne faut.



BASSE-CONTINUE.

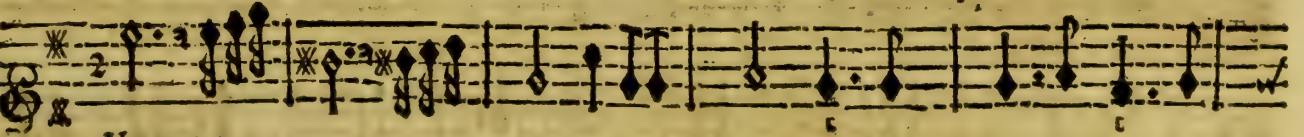
On reprend le petit Chœur Ah ! quelle erreur ! &c. page 90.



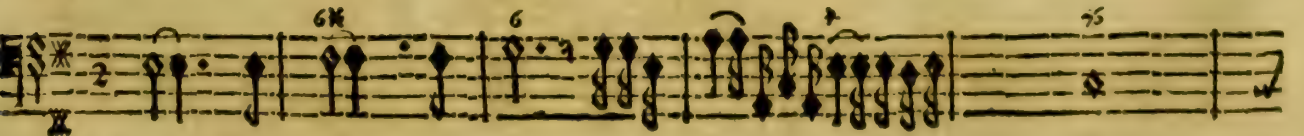
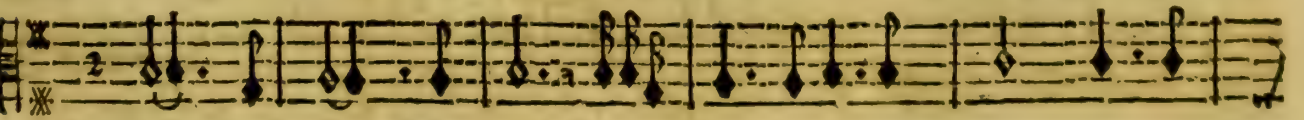
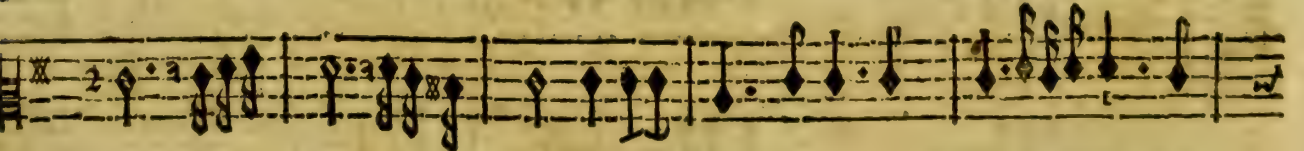
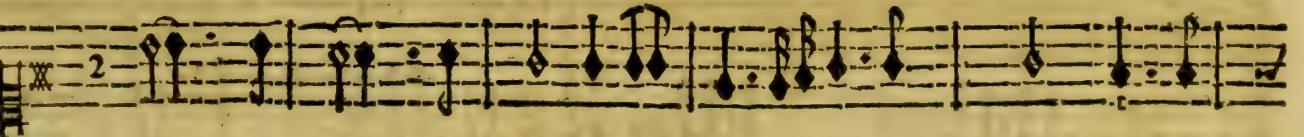
du Chœur.

SCENE V.

ARMIDE, RENAUD endormy.



VIOLONS.



BASSE-CONTINUE.

N ij

ARMIDE TRAGEDIE.

The first system of music consists of five staves. The top staff is a vocal line in G-clef with a treble clef and a key signature of one flat. The second and third staves are for a keyboard instrument, likely harpsichord or spinet, with a C-clef and a key signature of one flat. The fourth and fifth staves are for the Basse-Continue, also in C-clef and one flat. The Basse-Continue staff includes fingerings 5 and 6. The music is written in a style characteristic of 17th-century French opera.

BASSE-CONTINUE.

The second system of music consists of five staves, similar in layout to the first. It includes a vocal line, two keyboard staves, and a Basse-Continue staff. The notation continues with various rhythmic patterns and ornaments. The Basse-Continue staff includes fingerings 5 and 6. The system concludes with a double bar line and repeat signs.

BASSE-CONTINUE.

ACTE SECOND.

Musical score for the first system, featuring five staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in bass clef. The fourth and fifth staves are also in bass clef. The notation includes various note values, rests, and ornaments.

BASSE-CONTINUE.

ARMIDE.

Musical score for the second system, featuring two staves. The top staff is in treble clef and contains the lyrics: "En- fin il est en ma puissance, Ce fatal Enemy, ce superbe Vain-". The bottom staff is in bass clef and contains the basso continuo line. The notation includes notes, rests, and figured bass symbols.

BASSE-CONTINUE.

queur. Le charme du som- meil le livre à ma vengeance ; Je vais percer son invincible

BASSE-CONTINUE.

cœur. Par luy tous mes captifs sont sortis d'esclavage ; Qu'il éprouve toute ma

BASSE-CONTINUE.

rage. Quel trouble me saisit ? qui me fait hesiter ? Qu'est-ce qu'en la fa-

BASSE-CONTINUE.

veur la pitié me veut dire ? Frapons . . . Ciel ! qui peut m'arre- ster ? Ache-

BASSE-CONTINUE.

vons . . . je fremis ! vangeons-nous . . . je sou- pire ! Est-ce ainsi que je

BASSE-CONTINUE.

doy me vanger aujourd' huy! Ma colere s'è- teint quand j'approche de luy. Plus je le

BASSE-CONTINUE.

voy; plus ma vengeance est vaine; Mon bras tremblant se refuse à ma haine. Ah!

BASSE-CONTINUE.

quelle cruauté de luy ravir le jour? A ce jeune Heros tout cede sur la

BASSE-CONTINUE.

Terre. Qui croiroit qu'il fust né seulement pour la Guerre? Il semble estre fait pour l'a-

BASSE-CONTINUE.

mour. Ne puis-je me vanger à moins qu'il ne pe- risse? Hé ne suffit-il

BASSE-CONTINUE.

pas que l'amour le pu- nisse? Puisqu'il n'a pû trou- ver mes yeux assez char-

BASSE-CONTINUE.

mants, Qu'il m'aime au moins par mes enchanteméts, Que, s'il se peut, je le ha-

BASSE-CONTINUE.



iffe.

VIOLONS.

BASSE-CONTINUE.

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a lute or guitar accompaniment with a treble clef and a key signature of one flat. The third and fourth staves are further instrumental parts, likely for a harpsichord or keyboard, with a treble clef and a key signature of one flat. The fifth staff is a bass line with a bass clef and a key signature of one flat. The sixth staff is the Basse-Continue, with a bass clef and a key signature of one flat, featuring figured bass notation with numbers 4, 5, x, x, 6, 6x and a '6' below the staff.

BASSE-CONTINUE.

The second system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a lute or guitar accompaniment with a treble clef and a key signature of one flat. The third and fourth staves are further instrumental parts, likely for a harpsichord or keyboard, with a treble clef and a key signature of one flat. The fifth staff is a bass line with a bass clef and a key signature of one flat. The sixth staff is the Basse-Continue, with a bass clef and a key signature of one flat, featuring figured bass notation with numbers x, 6, 6x, x and a '6' below the staff.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

ARMIDE

Venez, venez seconder mes desirs, Demons, transformez-vous en d'aimables ze-

BASSE-CONTINUE.

phirs: Venez, ve- phirs: Je cede à ce vainqueur, la pitié me surmonte, Cachez ma foi-

BASSE-CONTINUE.

blesse & ma honte Dans les plus reculez deserts, Volez, volez, conduisez-

BASSE-CONTINUE.

nous au bout de l'Univers. Volez, volez, conduisez-nous au bout de l'Univers.

BASSE-CONTINUE.

ENTR'ACTE. &c. comme au Prologue.

FIN DU SECOND ACTE.





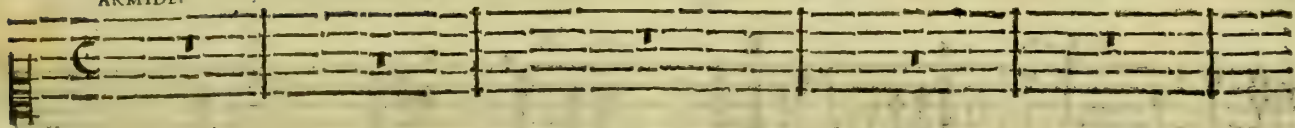
ACTE TROISIÈME.

Le Theatre change & represente un Desert.

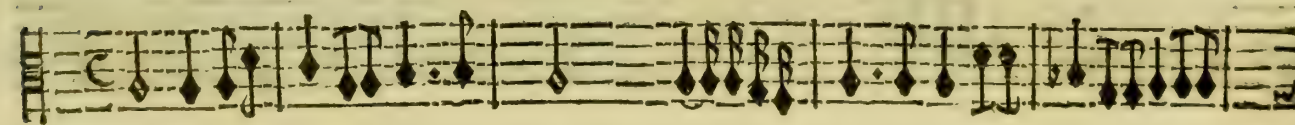
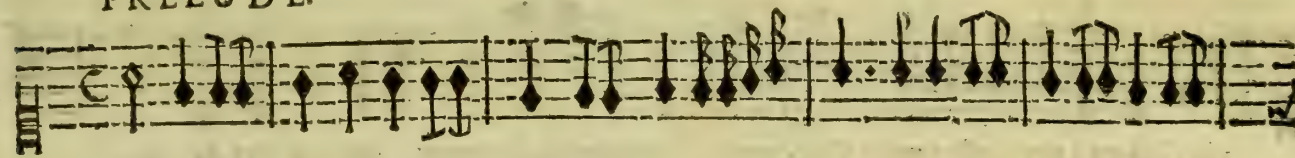
SCÈNE PREMIÈRE.

ARMIDE seule.

ARMIDE.



PRELUDE.



BASSE-CONTINUE.

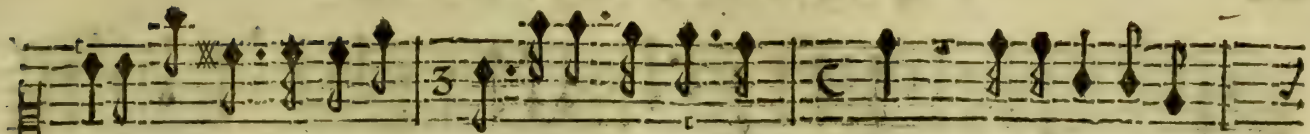
ARMIDE TRAGEDIE.

Ah! si la liberté me doit estre ra-

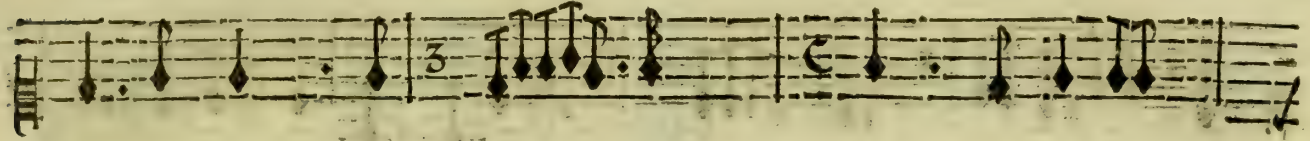
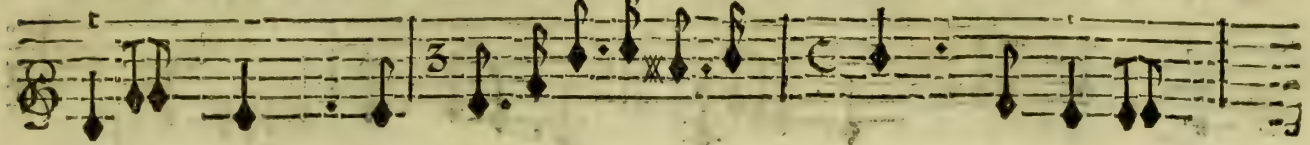
BASSE-CONTINUE.

vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma

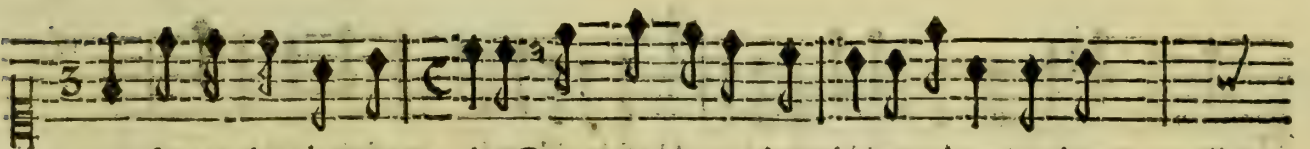
BASSE-CONTINUE.



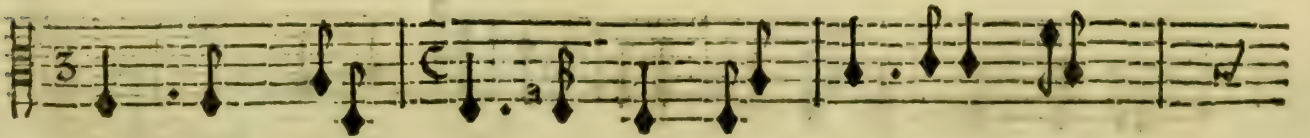
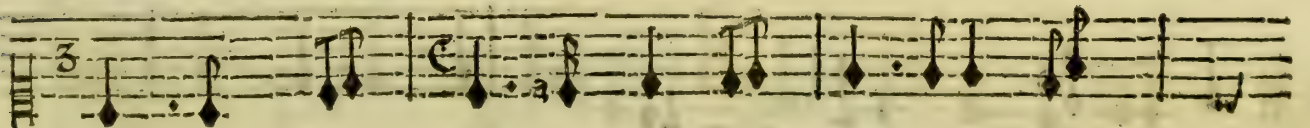
vic, Faut-il que malgré moy tu regne dans mon cœur? Le desir de ta



BASSE-CONTINUE.



mort fut ma plus chere en- vie; Comment as-tu changé ma colere en lan-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE

gueur: en vain de mille Amants je me voyois fui- vie, Aucun n'a fléchy ma rigueur. Se peut-

BASSE-CONTINUE.

il que Renaud tienne Armide asservie? Ah! si la liberté me doit estre ra-

BASSE-CONTINUE.

ACTE TROISIEME.

vic, Est-ce à roy d'estre mon Vainqueur? Trop funesté Enemy du bonheur de ma

BASSE-CONTINUE.

vic, Faut-il que malgré moy tu regnes dans mon cœur?

BASSE-CONTINUE.

PRELUDE.

ARMIDE TRAGEDIE
SCENE II.

ARMIDE, PHENICE, SIDONIB.

PHENICE.

Que ne peut point vostre art ? la force en est extrême. Quel prodige ? quel change-

SIDONIE.

ARMIDE.

BASSE-CONTINUE.

ment ! Renaud qui fut si fier, vous aime, On n'a jamais aimé si tendrement.

SIDONIE.

Montrez vo^s à ses

ARMIDE.

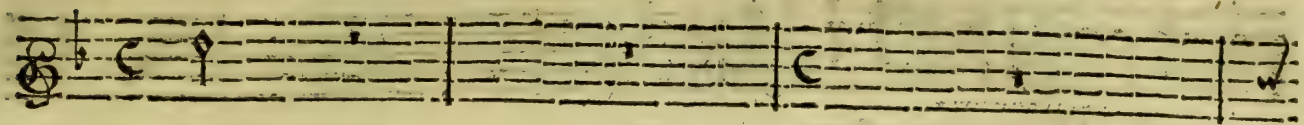
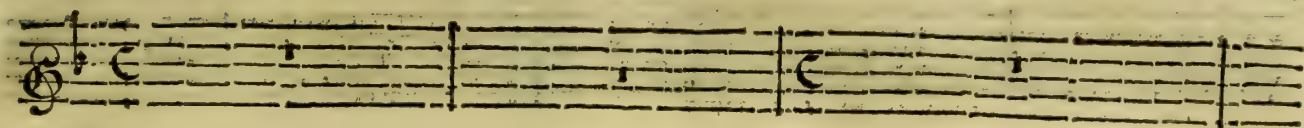
BASSE-CONTINUE.

SIDONIE.

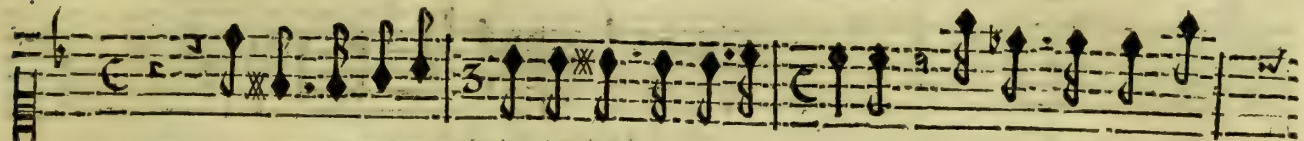
yeux, Soyez témoin vous-mesme Du merveilleux effet de vostre enchante-

ARMIDE.

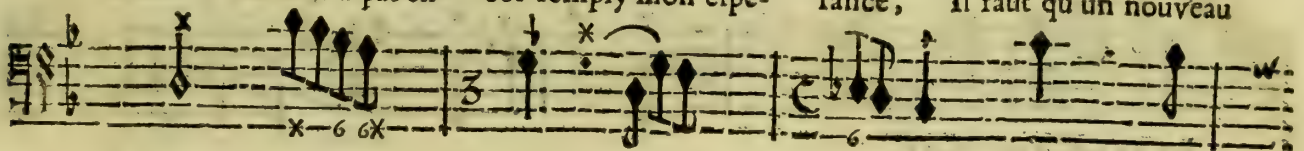
BASSE-CONTINUE.



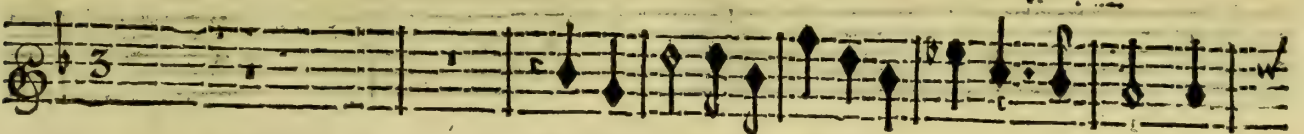
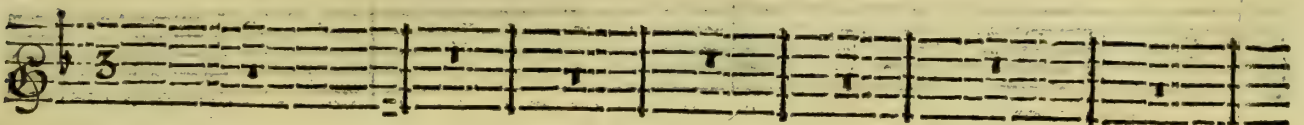
ment.



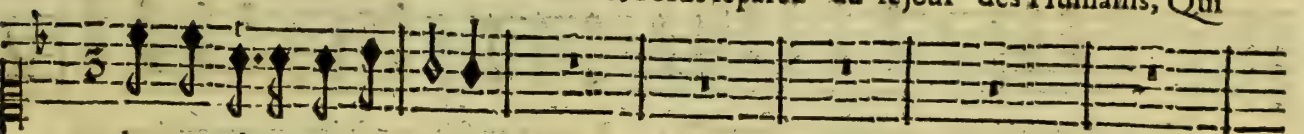
L'Enfer n'a pas en- cor remply mon espe- rance, Il faut qu'un nouveau



BASSE-CONTINUE.



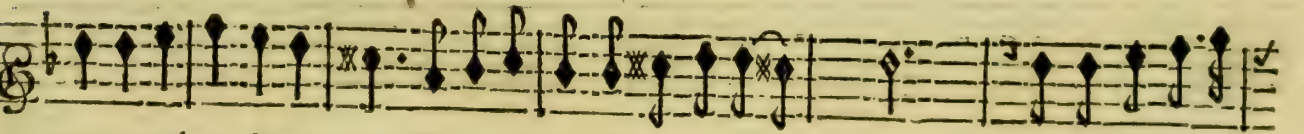
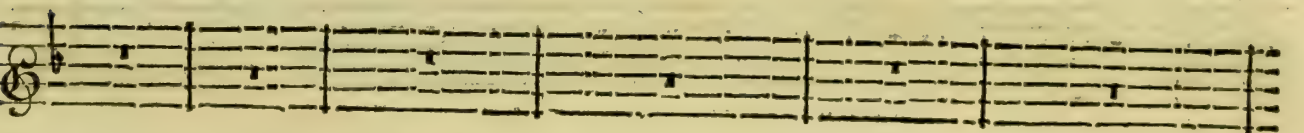
Sur des bords separez du sejour des Humains, Qui



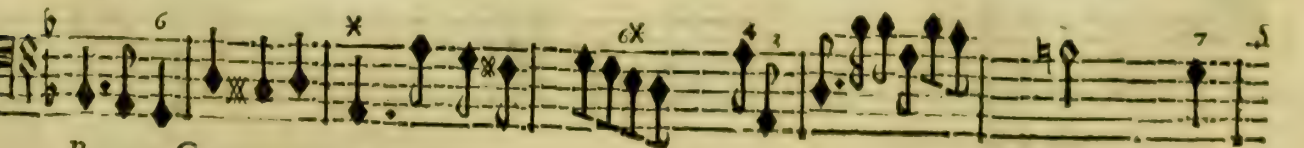
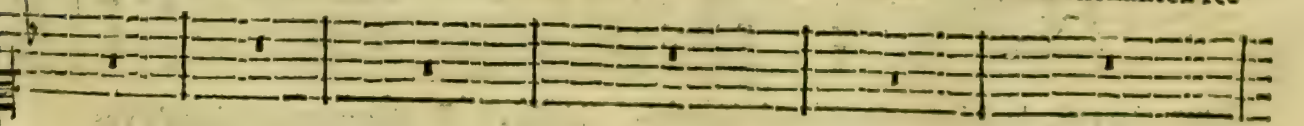
charme acheve ma vengeance.



BASSE-CONTINUE.

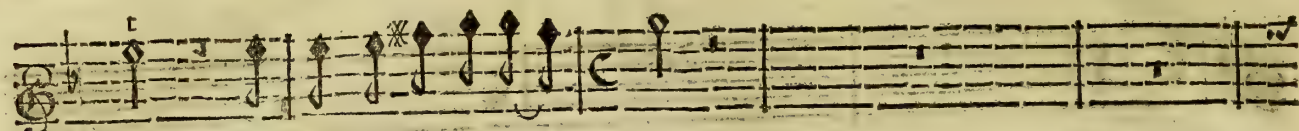
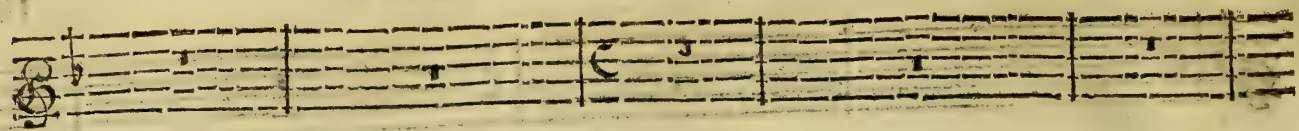


peut arracher de vos mains Un Ennemy qui vous ado- re ? Vous enchantez Re-

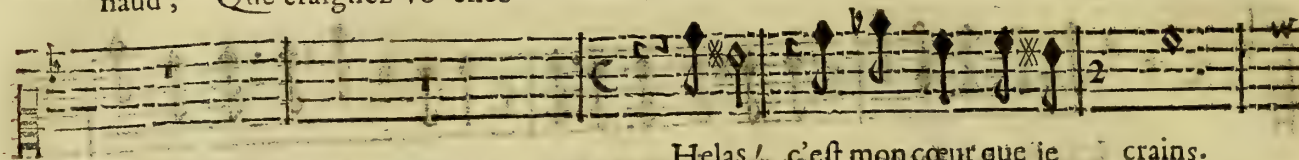


BASSE-CONTINUE.

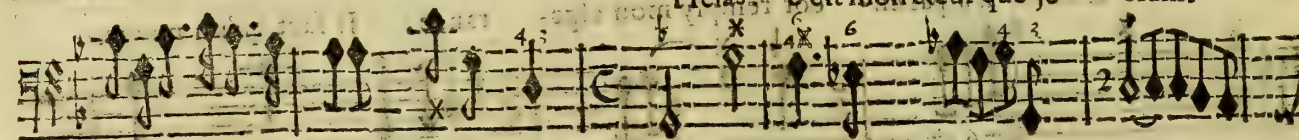
P



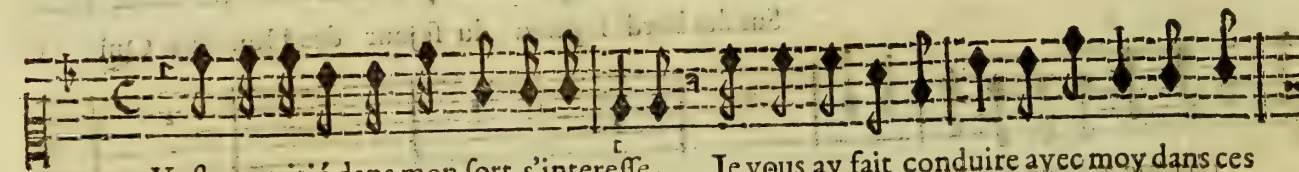
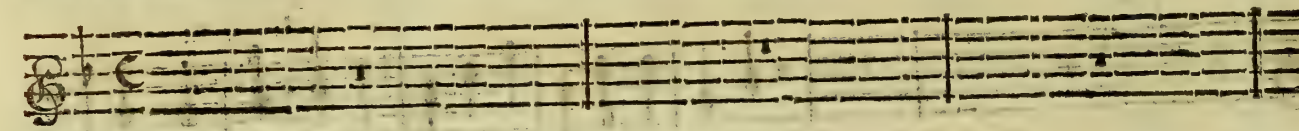
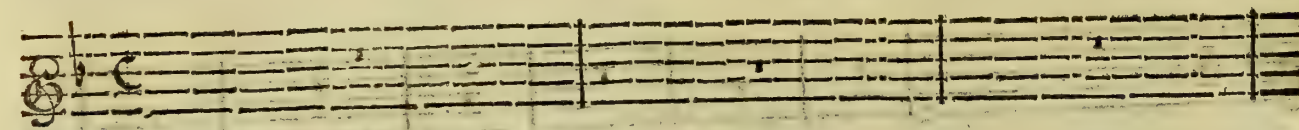
naud, Que craignez-vo' enco- re?



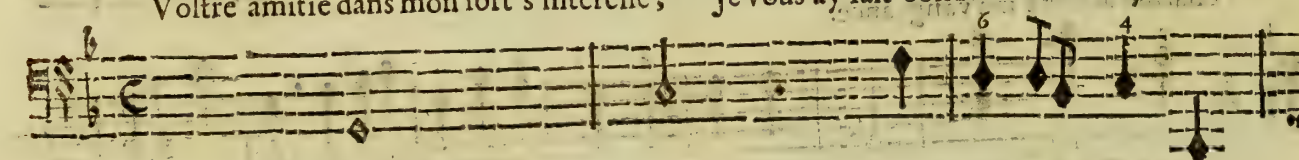
Helas! c'est mon cœur que je crains.



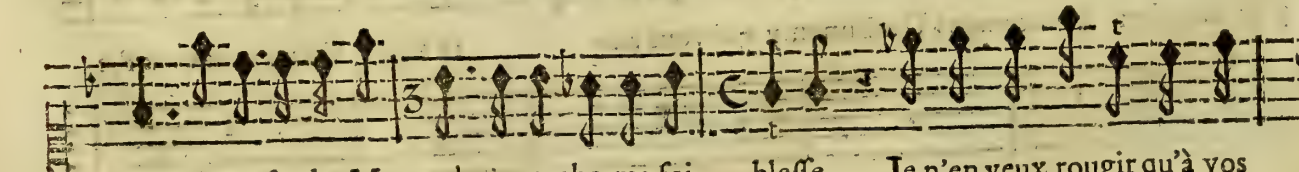
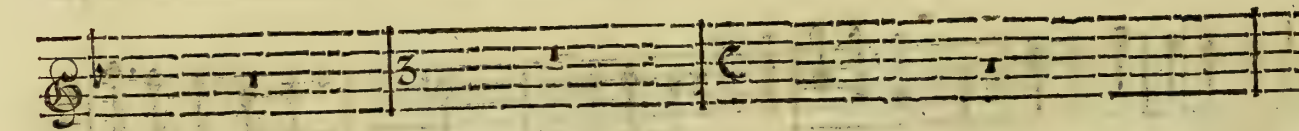
BASSE-CONTINUE.



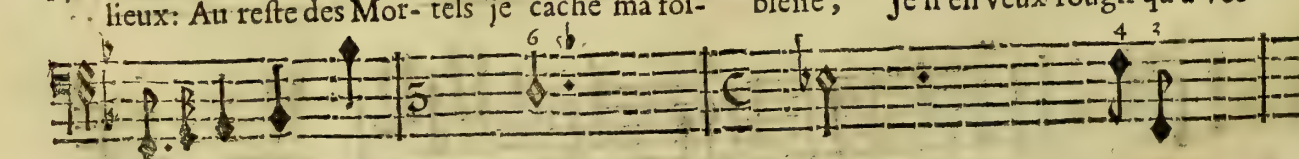
Vostre amitié dans mon fort s'interesse, Je vous ay fait conduire avec moy dans ces



BASSE-CONTINUE.



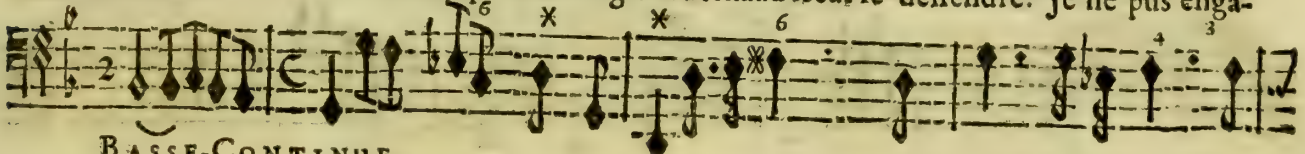
lieux: Au reste des Mor- tels je cache ma foi- bleffe, Je n'en veux rougir qu'à vos



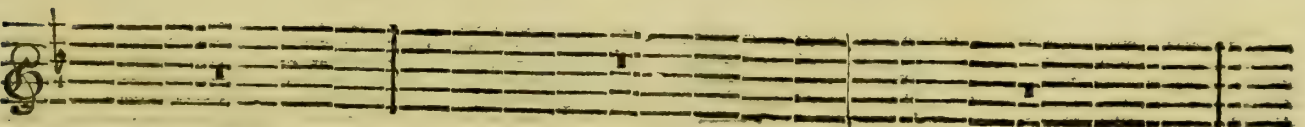
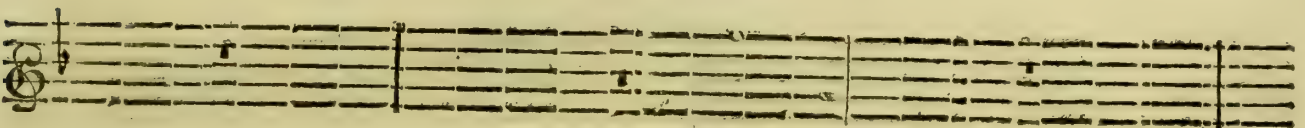
BASSE-CONTINUE.



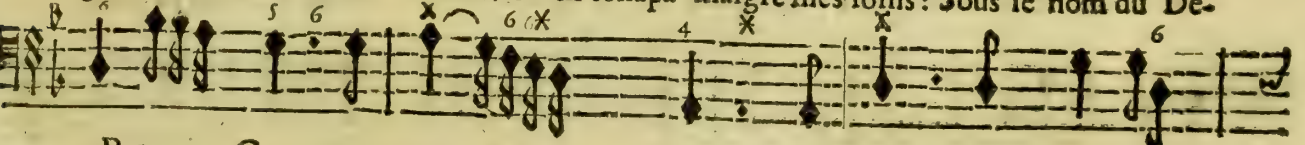
yeux. De mes pl^s doux regards Renaud sceut se deffendre. Je ne pûs enga-



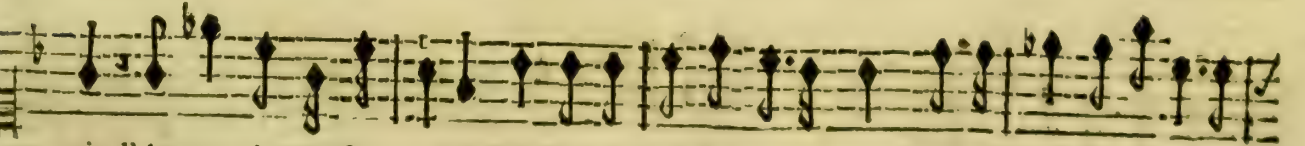
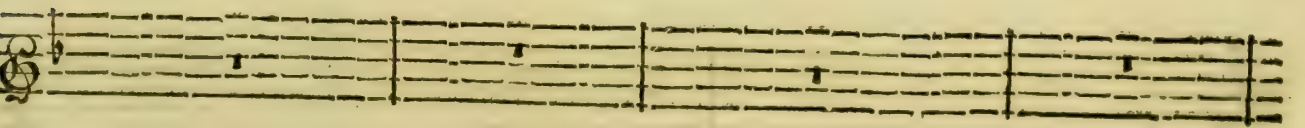
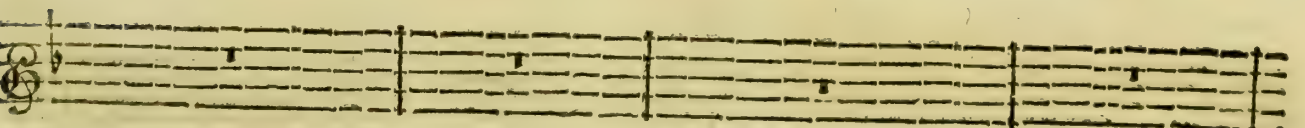
BASSE-CONTINUE.



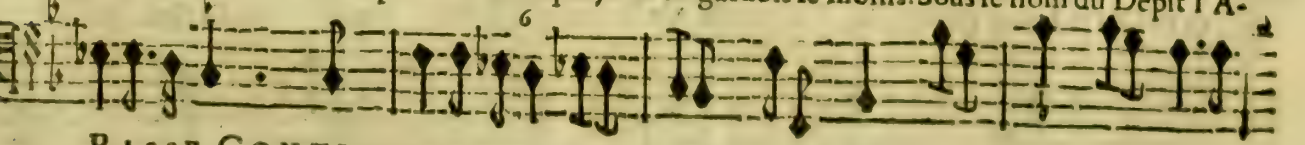
ger ce cœur fier à se rendre; Il m'échapa malgré mes soins: Sous le nom du Dé-



BASSE-CONTINUE.



pit l'Amour vint me surprendre Lorsque je m'en gardois le moins. Sous le nom du Dépit l'A-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

mour vint me surprendre Lorsque je m'en gardois le moins. Plus Renaud m'aime-

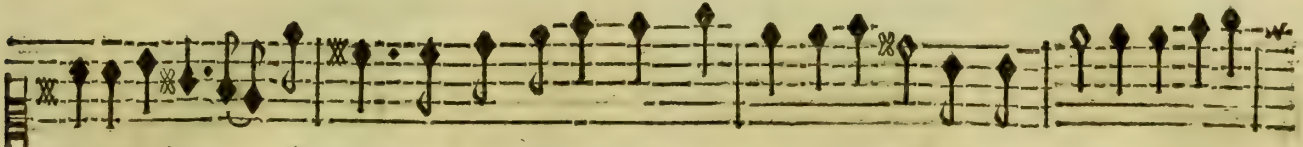
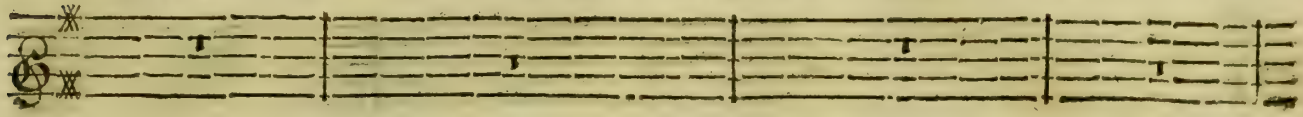
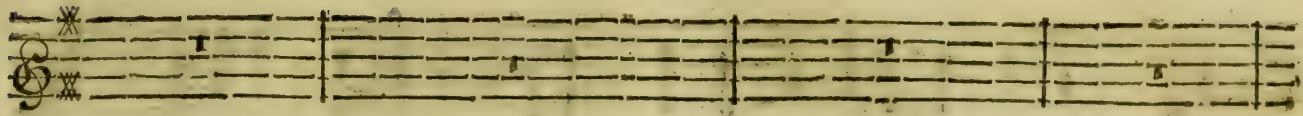
BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le hair. Plus Renaud m'aime-

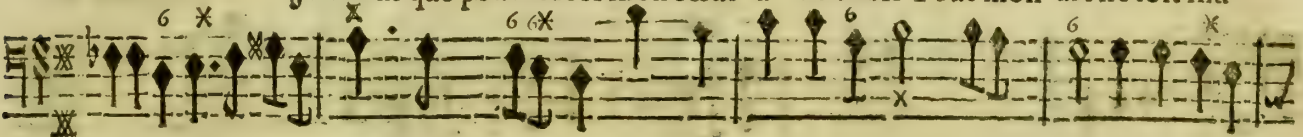
BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le hair. Jen'ay tenté jamais rien de

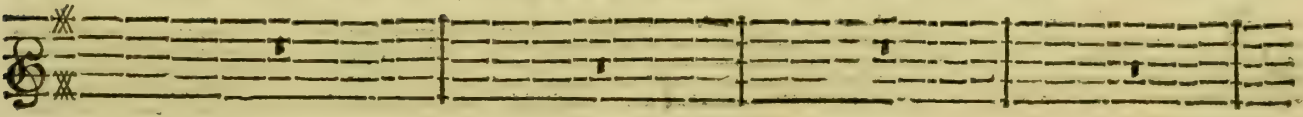
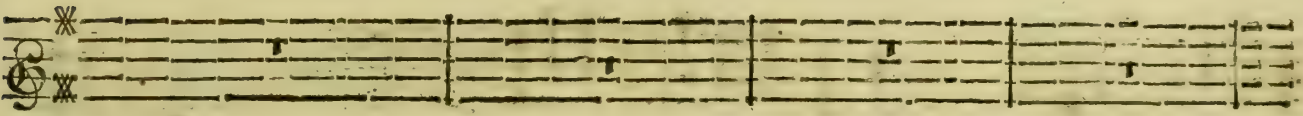
BASSE-CONTINUE.



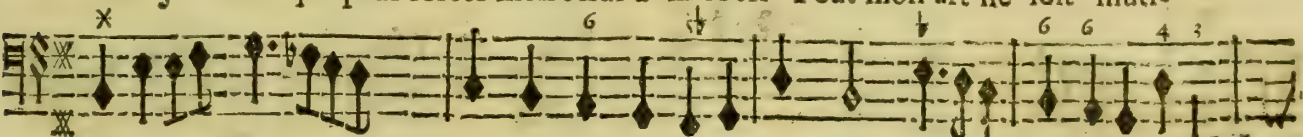
si difficile : Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inu-



BASSE-CONTINUE.



tile. Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inuti-



BASSE-CONTINUE.



Que vostre art seroit beau/qu'il seroit admiré! S'il sçavoit garentir des troubles de la



1c.

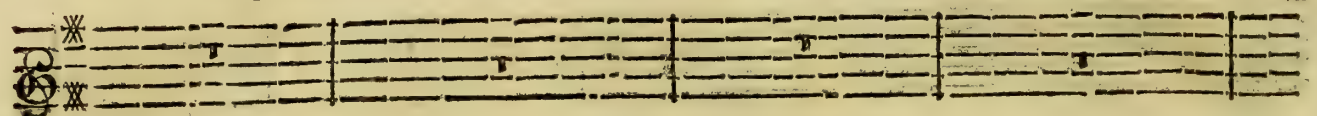
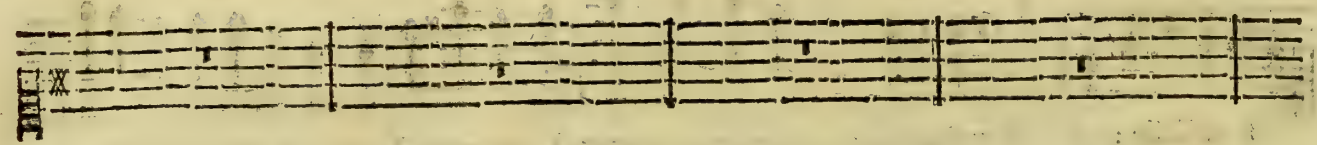
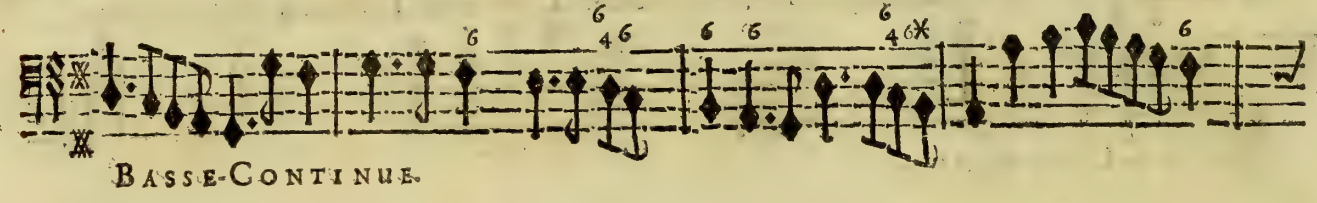


BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



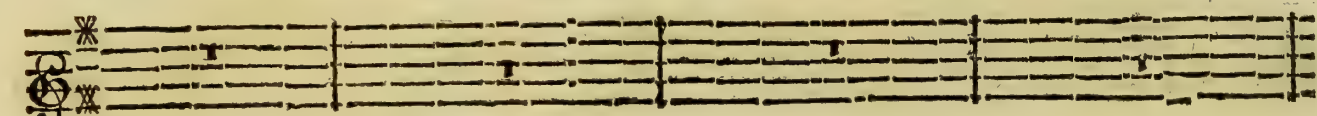
vie. Que vostre art seroit beau qu'il seroit admiré S'il sçavoit garentir des trou-

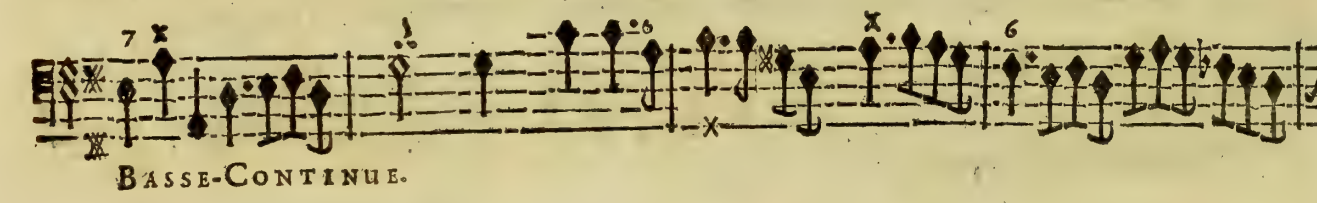




BASSE-CONTINUE.



bles de la vie. Heureux qui peut estre assure De disposer de son cœur à son gré; C'est un se-

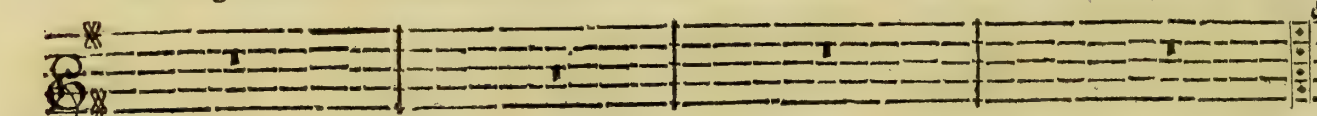
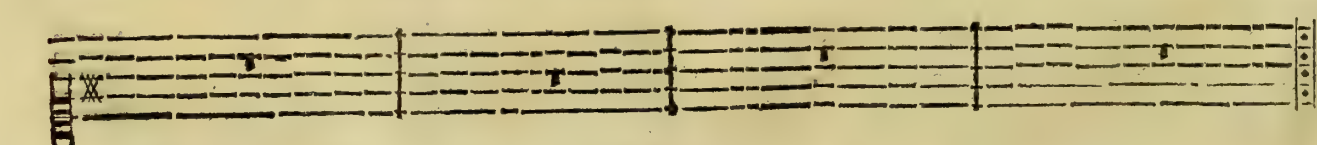
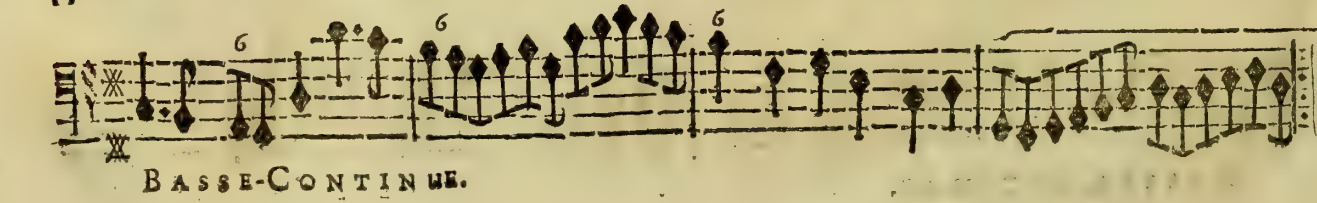




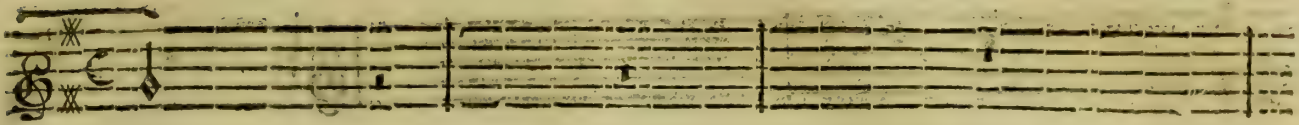
BASSE-CONTINUE.



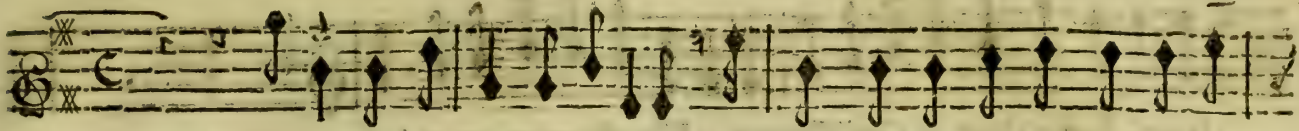
cret digne d'envie, Mais de tous les secrets c'est le plus ignoré. Heureux

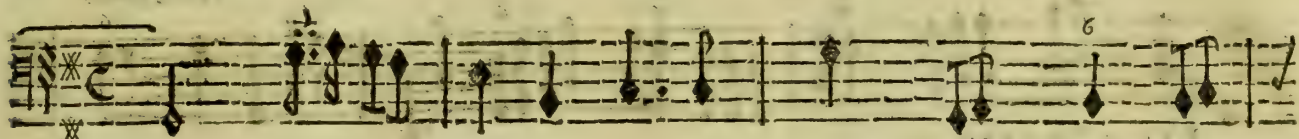
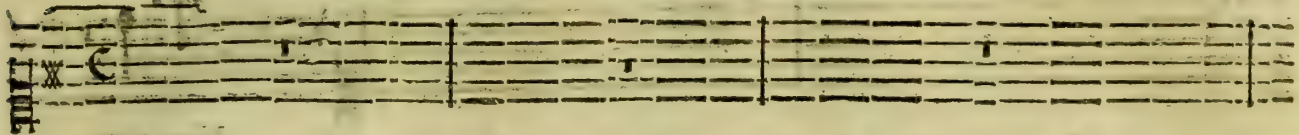
BASSE-CONTINUE.



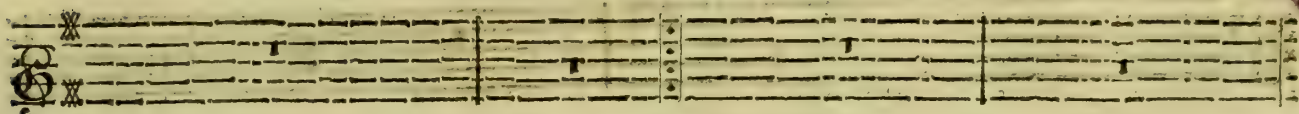
ré.



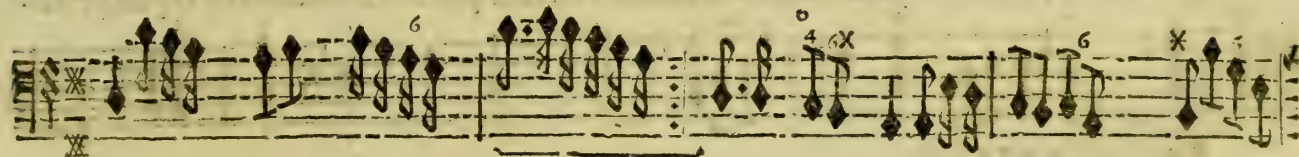
La Haine est affreuse & barbare, L'Amour contraint les cœurs dont il s'em-



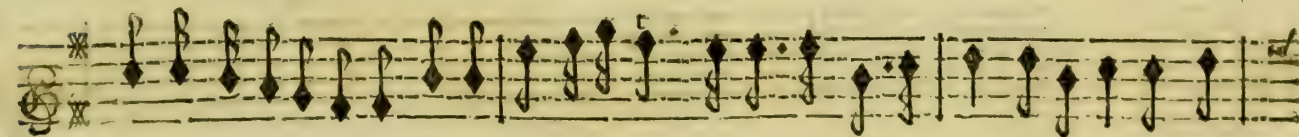
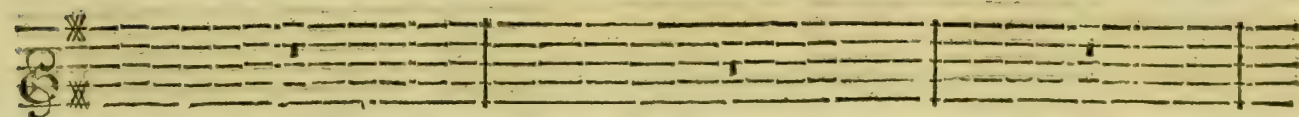
BASSE-CONTINUE.



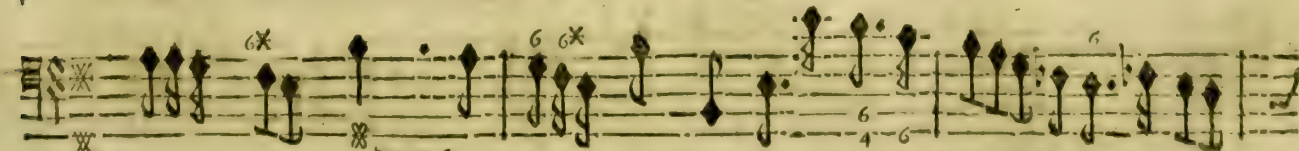
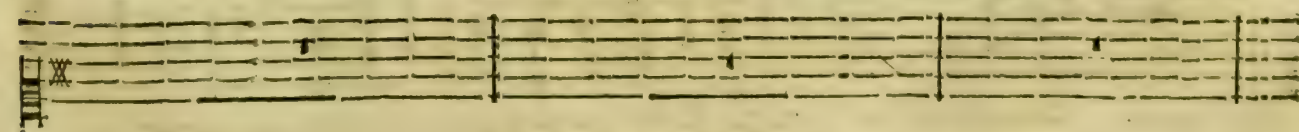
pare A souffrir des maux rigoureux. La reux. Si vostre sort est en vostre puissance, Faites



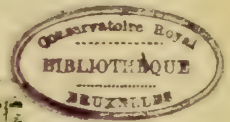
BASSE-CONTINUE.

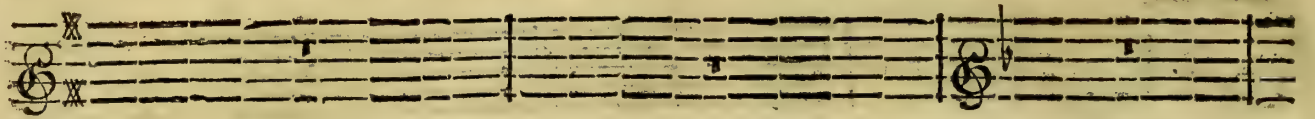


choix de l'Indifference Elle assure un repos heureux. Si vostre sort est en vostre puis-

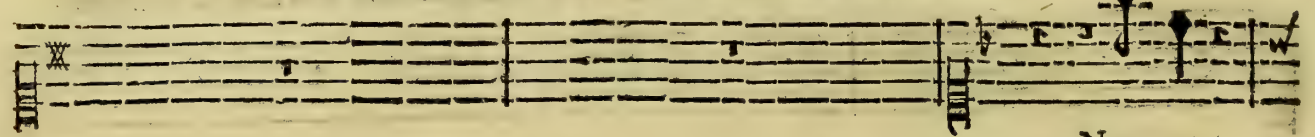


BASSE-CONTINUE.





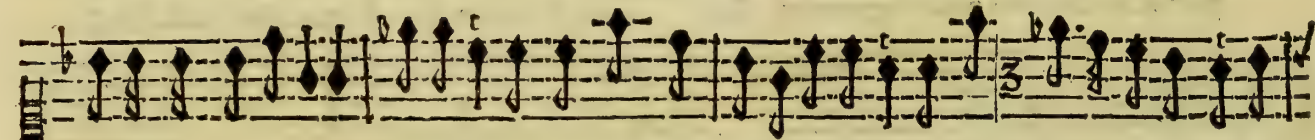
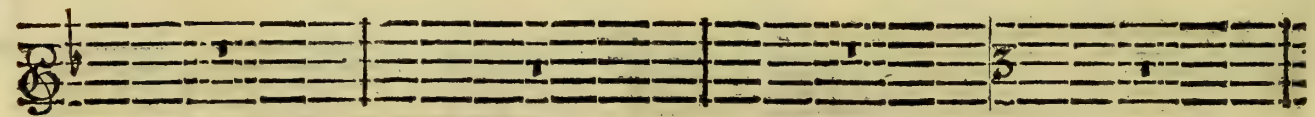
sance, Faites choix de l'Indifference, Elle assure un repos heu- reux.



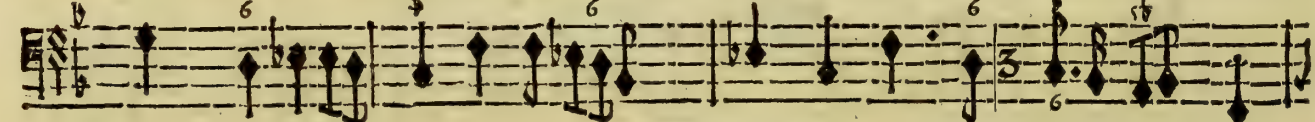
Non, non,



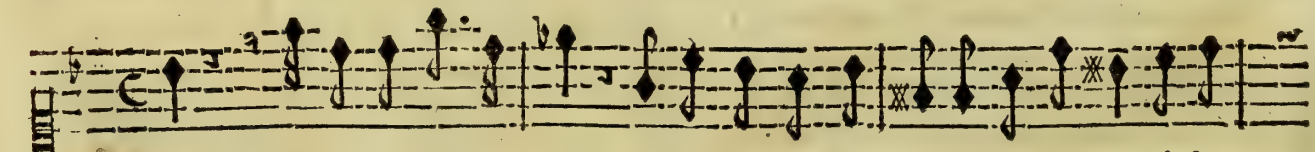
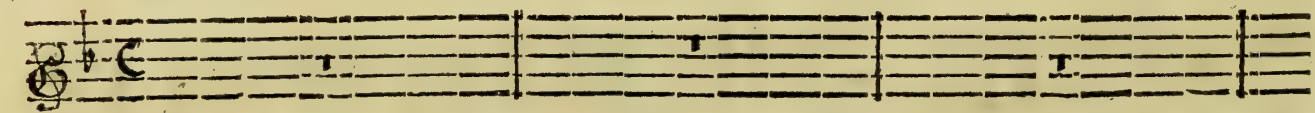
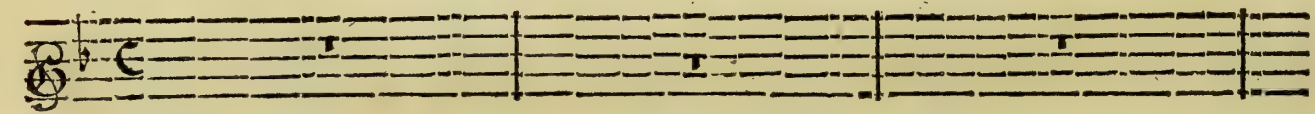
BASSE-CONTINUE.



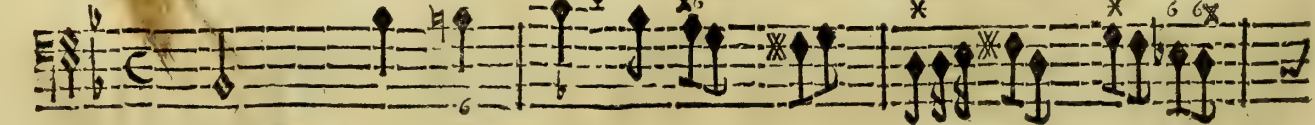
il ne m'est pas possible De passer de mon trouble en un estat paisible; Mon cœur ne se peut pl⁹ cal-



BASSE-CONTINUE.



mer. Renaud m'offence trop, Il n'est que trop ai-mable, C'est pour moy desor-



BASSE-CONTINUE.

Vous n'avez pû ha-

mais un choix indispen- fable De le haïr ou de l'aimer.

BASSE-CONTINUE.

ir ce Heros invincible Lorsqu'il estoit le plus terrible De tous vos Ennemis. Il vous

BASSE-CONTINUE.

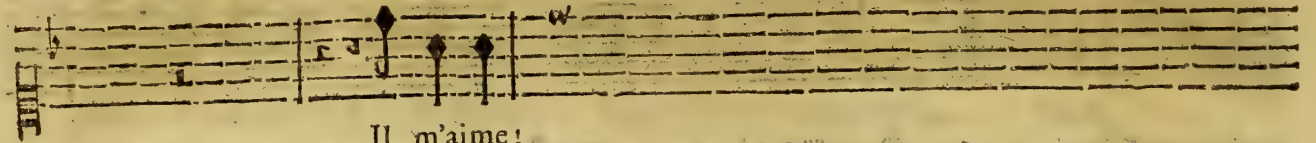
aime, l'Amour l'enchaî- ne; Garderiez-vous mieux vostre haine Contre un Amant si

BASSE-CONTINUE.

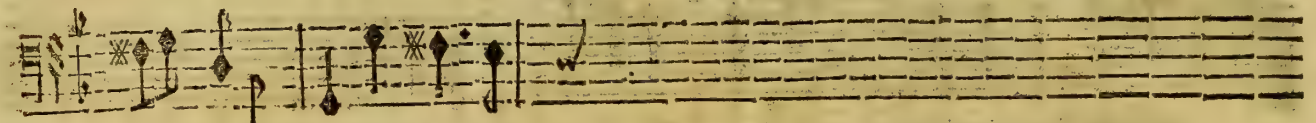
9



tendre & si four-mis.



Il m'aime!



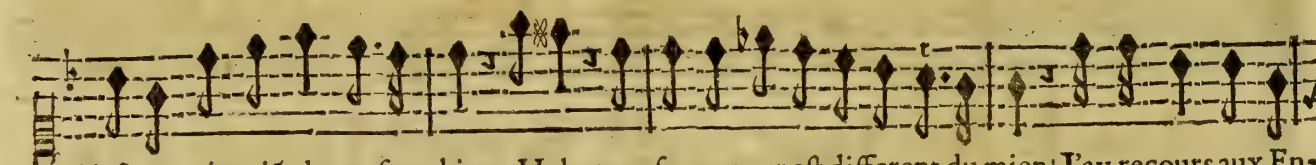
BASSE-CONTINUE.



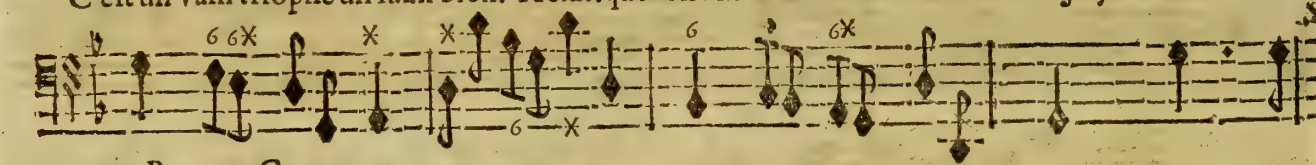
quel amour / ma honte s'en augmente! Doi-je estre aimée ainsi! Puis-je en estre contente?



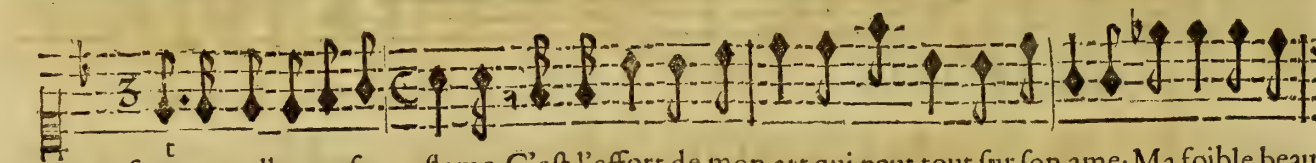
BASSE-CONTINUE.



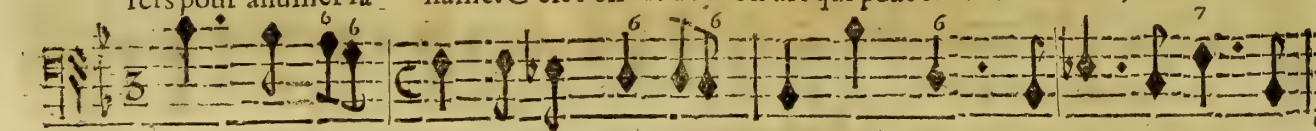
C'est un vain triôphe un faux bien. Helas! que son amour est different du mien! J'ay recours aux En-



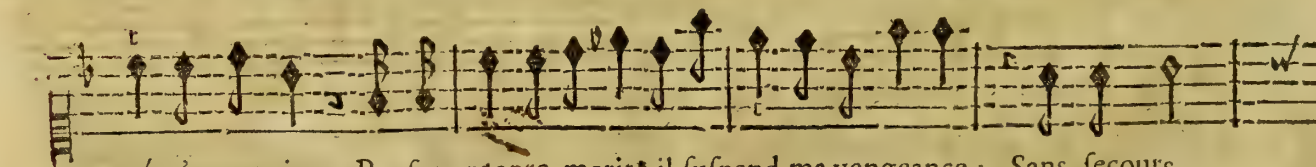
BASSE-CONTINUE.



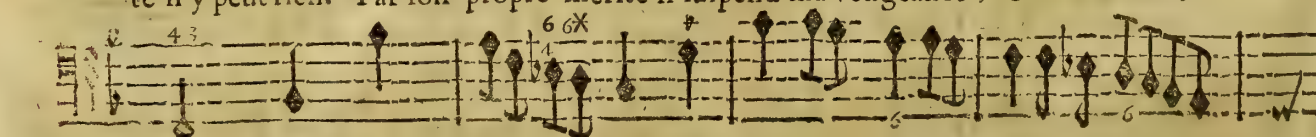
fers pour allumer sa flame. C'est l'effort de mon art qui peut tout sur son ame; Ma foible beau-



BASSE-CONTINUE.



té n'y peut rien. Par son propre meritè il suspend ma vengeance; Sans secours,



BASSE-CONTINUE.

Sans effort, mesme sans qu'il y pense, Il enchaîne mon cœur d'un trop charmât li-

BASSE-CONTINUE.

en. Helas! que mon amour est different du sien! Quelle vengeance ai-je à pretendre? Si je le

BASSE-CONTINUE.

veux aimer toujours. Quoy; ceder sans rien entreprendre? Non, il faut appeller la

BASSE-CONTINUE.

Haine à mon se- cours. L'horreur de ces lieux soli-

BASSE-CONTINUE.

itaires Par mon art va se redou- bl er. Destournez ^{vs} regards de mes affreux my-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE

stères, Et sur tout empê- chez Renaud de me trou- bler.

BASSE-CONTINUE.

SCENE III.

ARMIDE seule.

vifto.

vifto.

vifto.

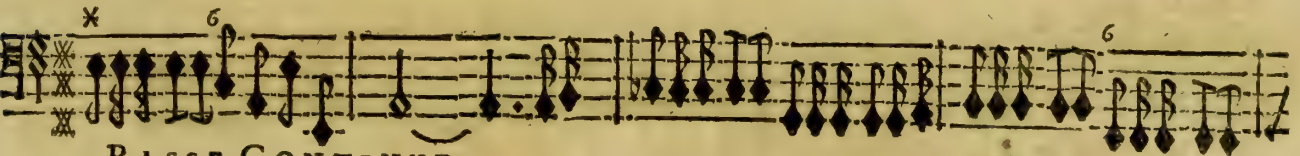
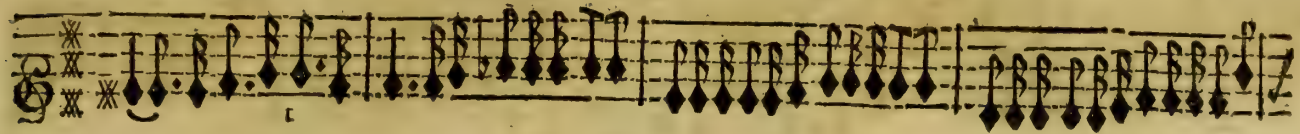
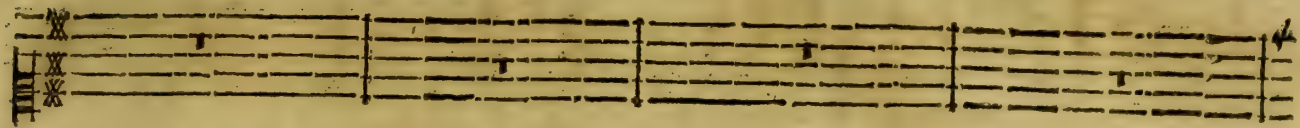
PRELUDE.

vifto.

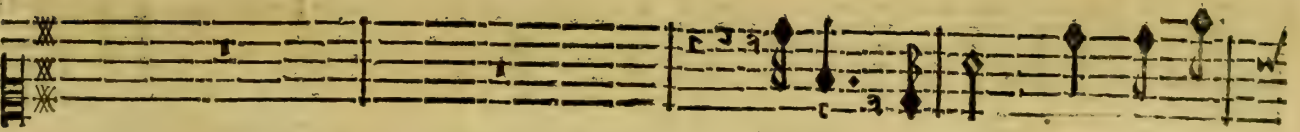
vifto.

BASSE-CONTINUE.

ACTE TROISIÈME.

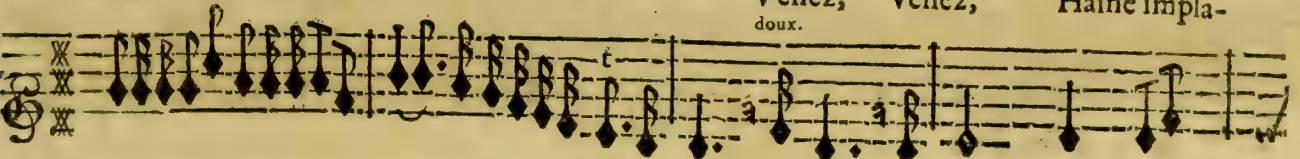


BASSE-CONTINUE.

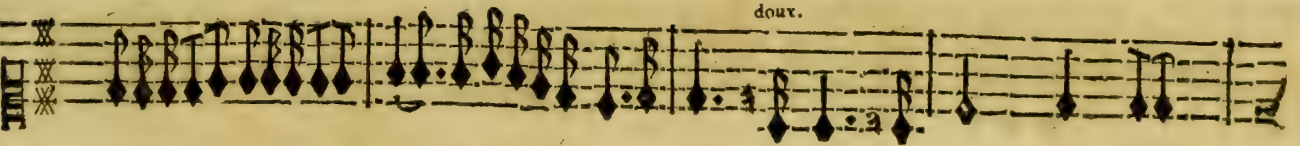


Venez, venez, Haine impla-

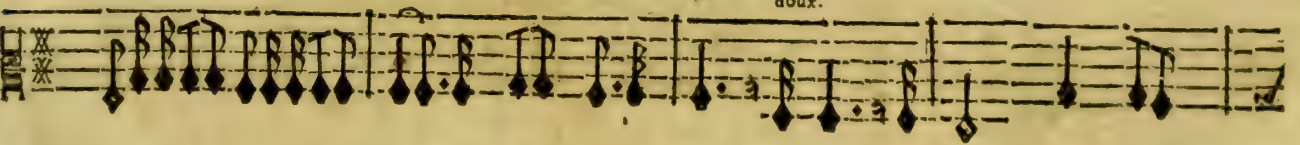
doux.



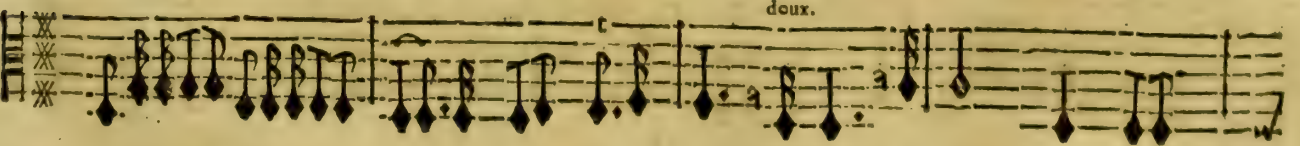
doux.



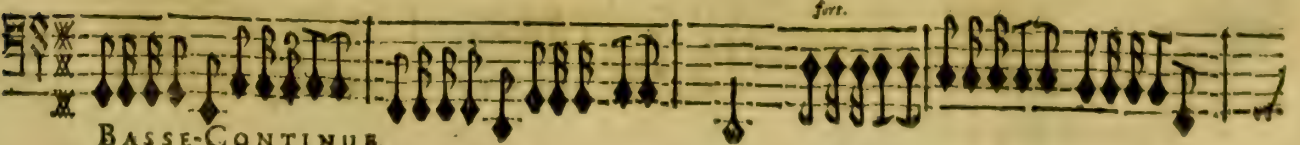
doux.



doux.



fort.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

cable, Sortez du Gouffre épouventable. Ou vous faites regner
 une éternelle horreur. Sauvez-moy de l'Amour, Rien n'est si redou-

BASSE-CONTINUE.

une éternelle horreur. Sauvez-moy de l'Amour, Rien n'est si redou-

BASSE-CONTINUE.

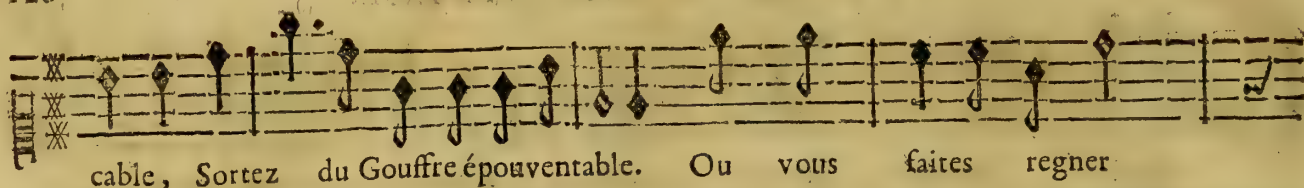
table: Contre un Ennemy trop aimable Rendez-moy mon couroux, rallu-

BASSE-CONTINUE.

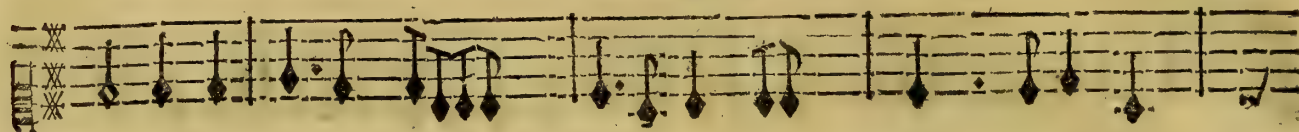
mez ma fureur. Venez, venez, Haine impla-

BASSE-CONTINUE.

ARMIDE TRAGEDIE!

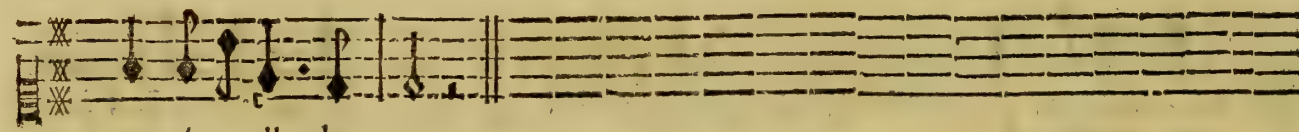


cable, Sortez du Gouffre épouventable. Ou vous faites regner

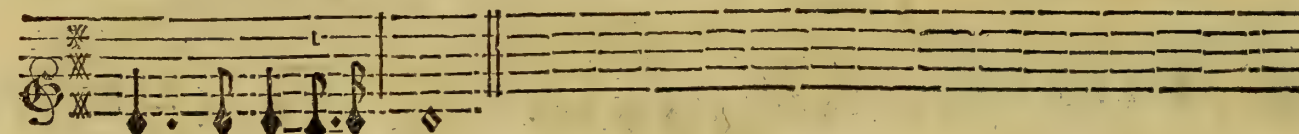
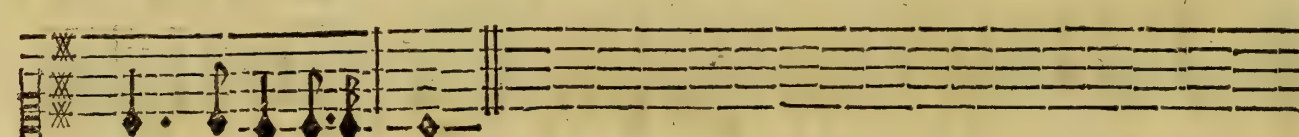
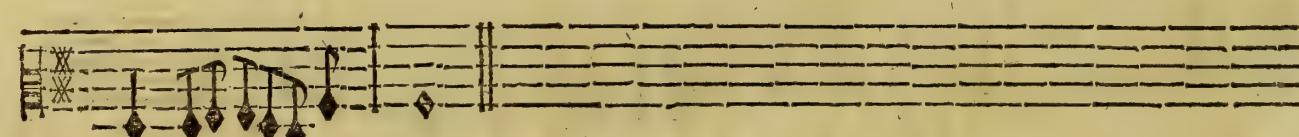
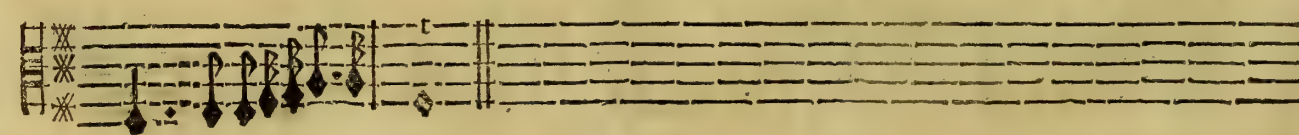
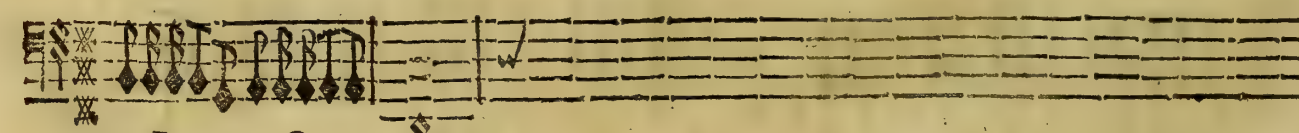






BASSE-CONTINUE.



une éternelle horreur.

BASSE-CONTINUE.

ACTE TROISIEME.

SCENE IV.

ARMIDE, LA HAINE, Suite de la Haine.

PRELUDE.

LA HAINE.

76

BASSE-CONTINUE.

BASSE-CONTINUE.

R

doux.

Je re- ponds à tes vœux, ra voix s'est fait entendre ,

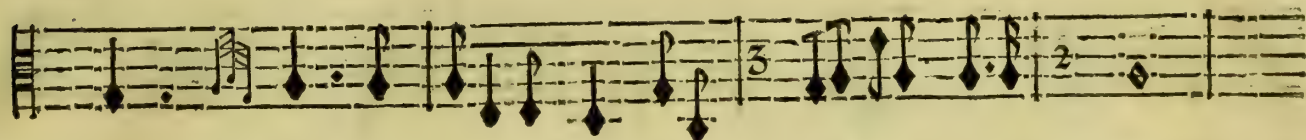
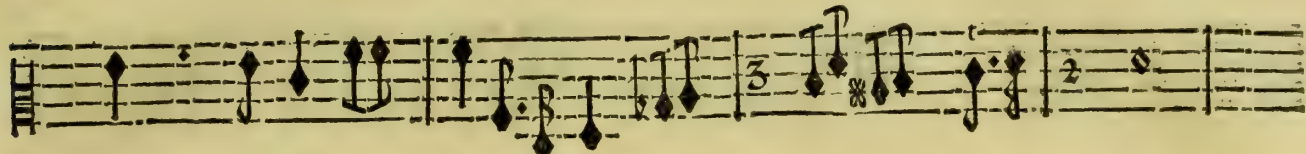
76 *8* *6*

BASSE-CONTINUE.

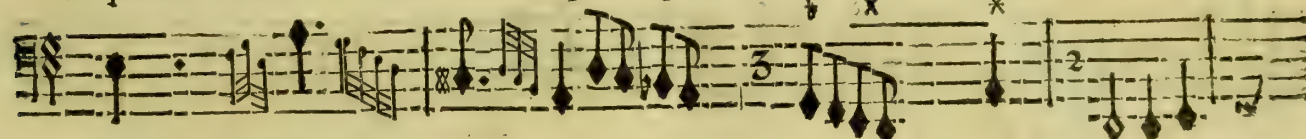
Jufques dás le fonds des Enfers. Pour toy , contre l'Amour, je vais tout entreprendre ,

6 *4* *3* *6*

BASSE-CONTINUE.



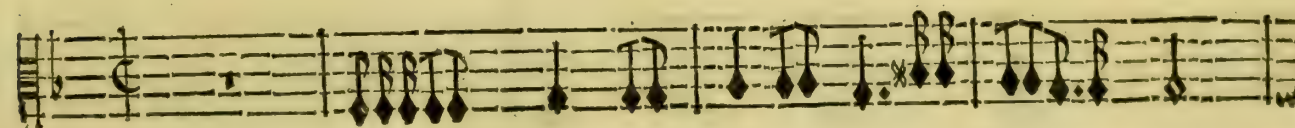
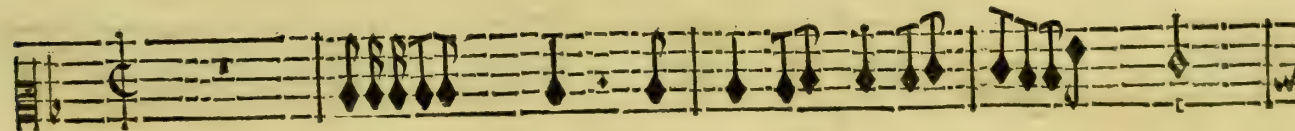
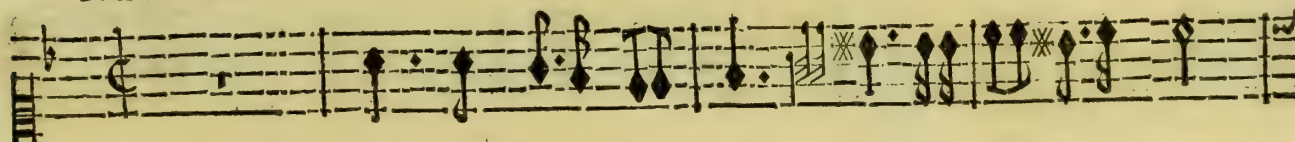
Et quand on veut bié s'en deffendre On peut se garen- tir de ses indignes fers.



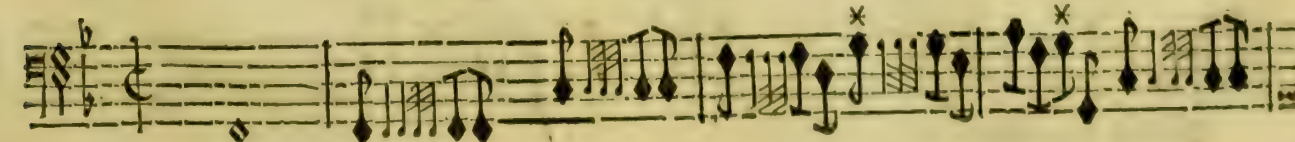
BASSE-CONTINUE.



PRELUDE.



LA HAINE.



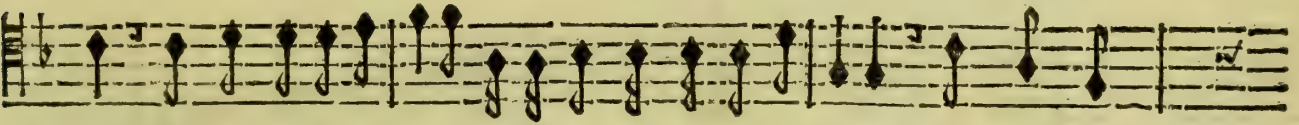
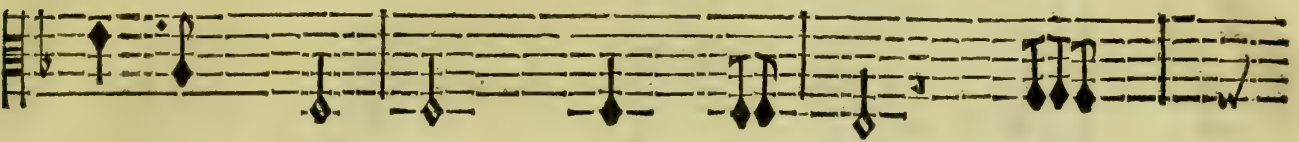
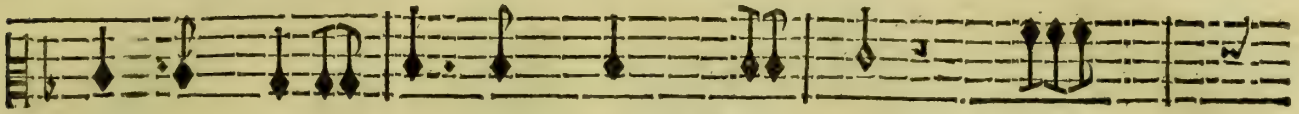
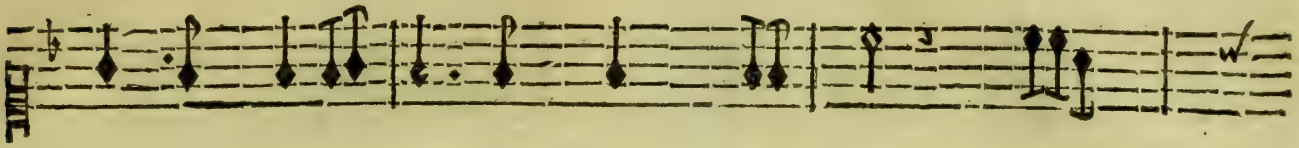
BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

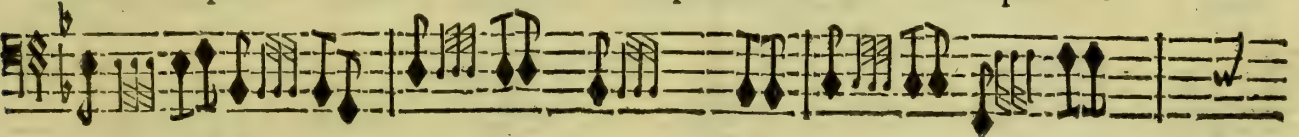
BASSE-CONTINUE.

mour , & plus on le deteste , Destruisons son pouvoir funeste. Plus on connoist l'A-

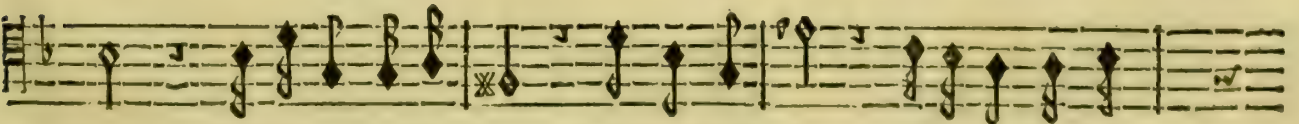
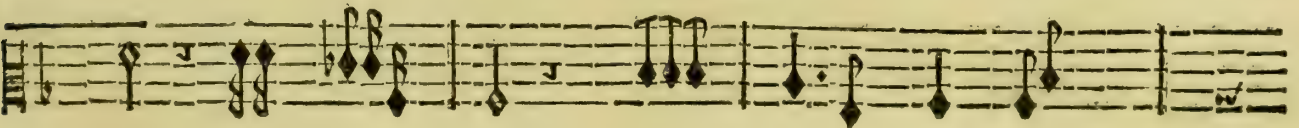
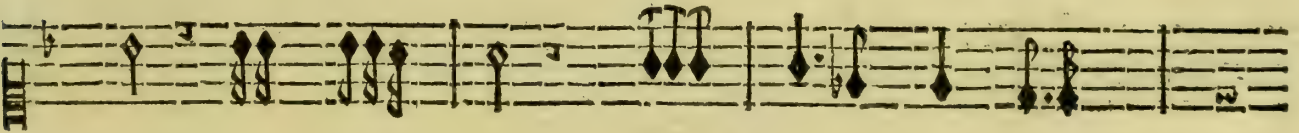
BASSE-CONTINUE.



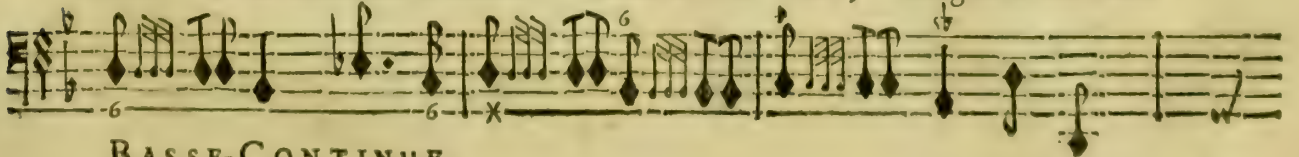
mour & plus on le deteste : Détruifons son pouvoir funeste. Rompons les



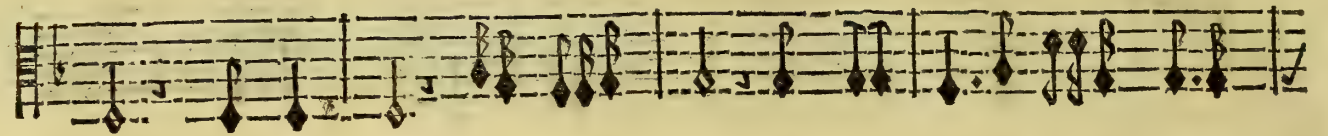
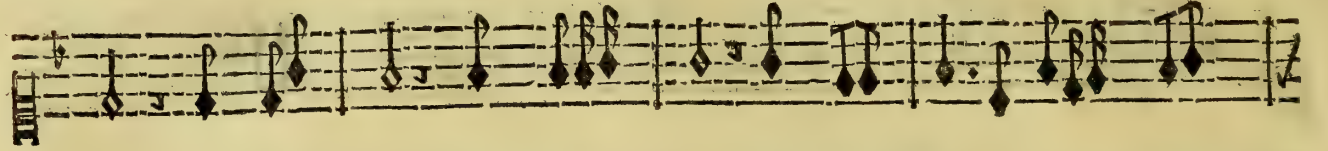
BASSE-CONTINUE.



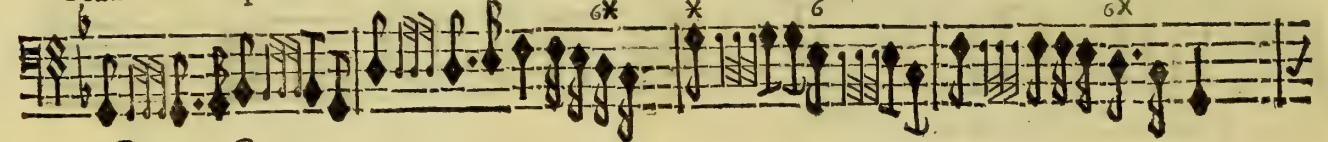
nœuds, Deschirons son Bandeau; Brulons les traits, esteignons son Flam-



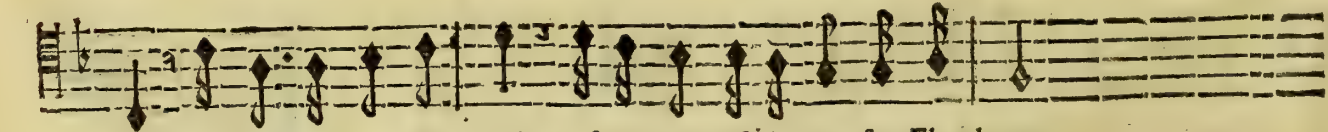
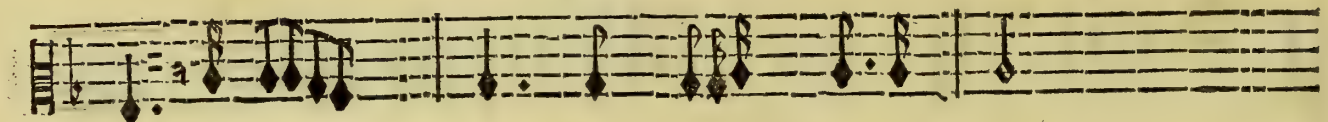
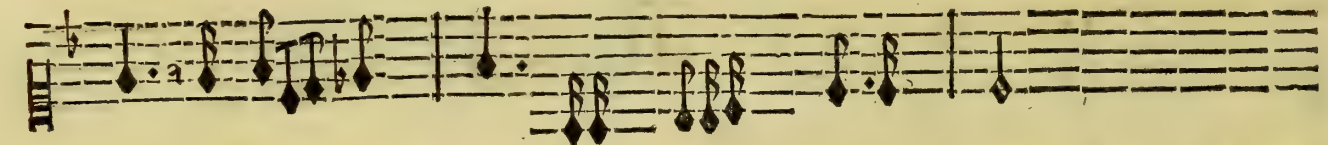
BASSE-CONTINUE.



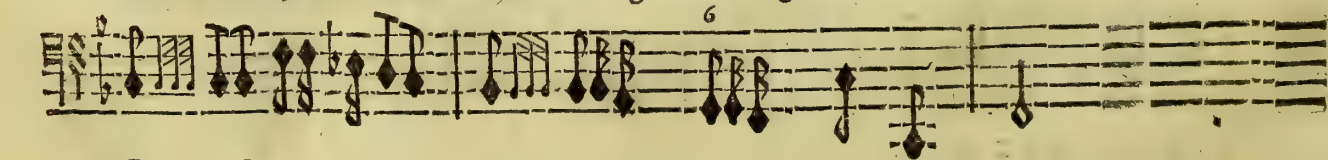
beau. Rompons ses nœuds, Deschirons son Bandeau, Brulons ses traits, esteignons son Flam-



BASSE-CONTINUE.



beau. Brûlons, Brûlons ses traits, esteignons, esteignons son Flambeau.



BASSE-CONTINUE.

ACTE TROISIEME.

CHOEURS.

Plus on connoist l'amour & plus on le deteste : Destruifons fon pouvoir funeste. Rompons les

Plus on connoist l'amour & plus on le deteste : Destruifons fon pouvoir funeste. Rompons les

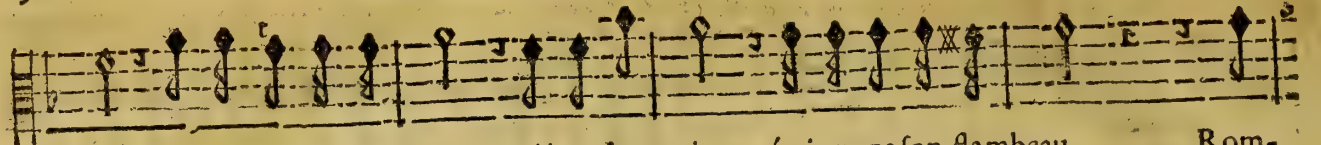
Plus on connoist l'amour & plus on le deteste : Destruifons fon pouvoir funeste. Rompons les

Plus on connoist l'amour & plus on le deteste : Destruifons fon pouvoir funeste. Rompons les

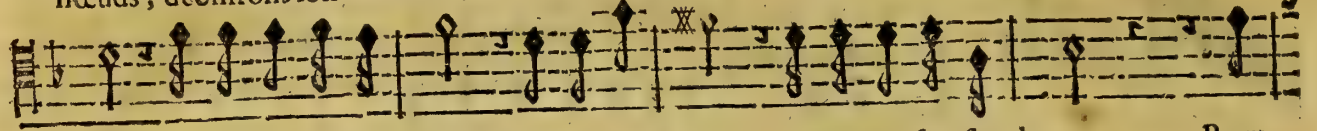
Plus on connoist l'amour & plus on le deteste : Destruifons fon pouvoir funeste. Rompons les

VIOLONS.

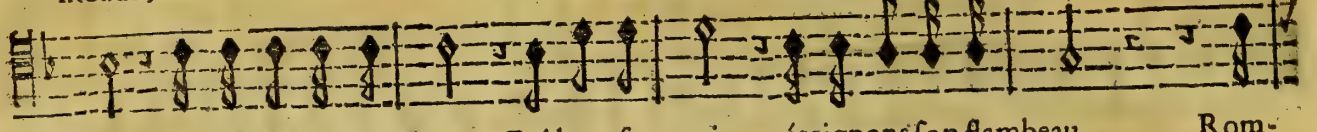
BASSE-CONTINUE.



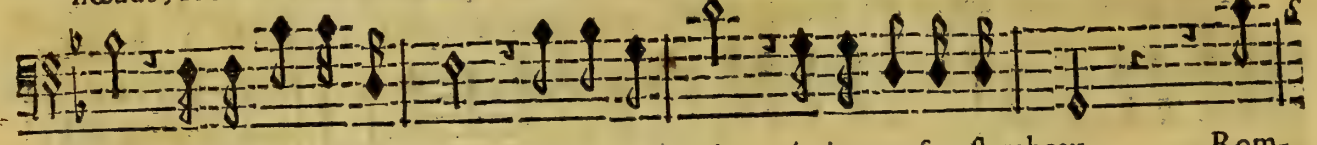
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



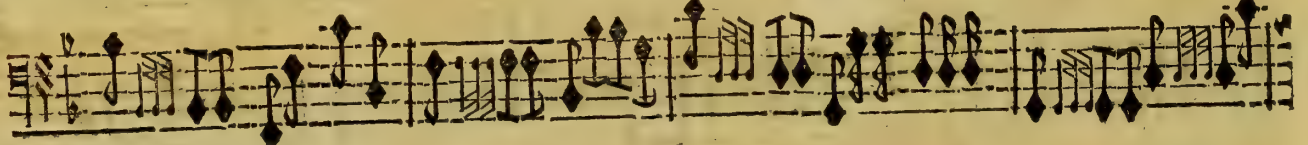
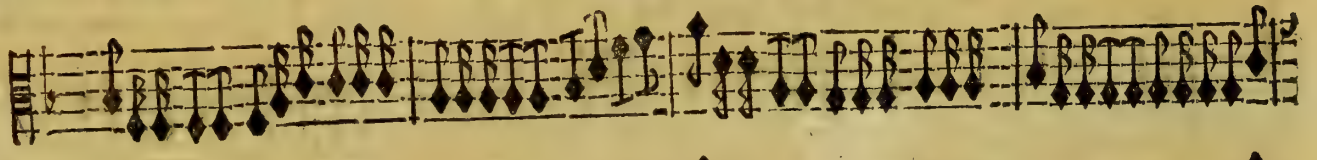
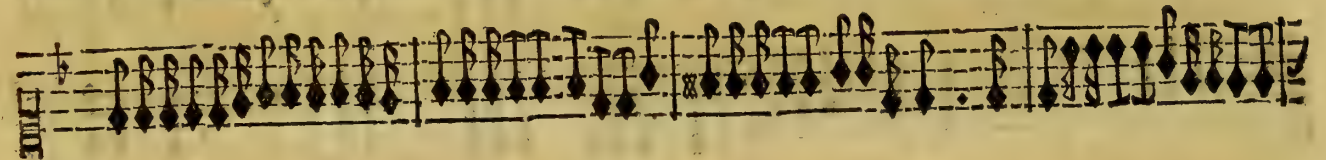
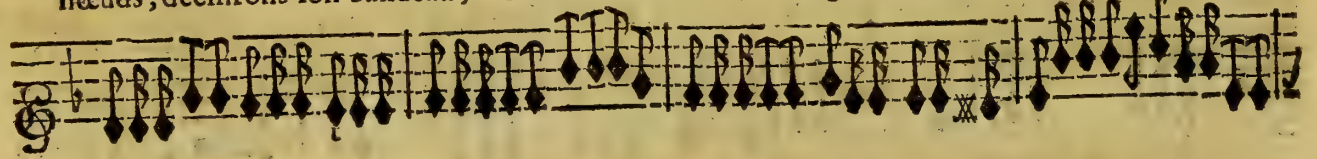
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



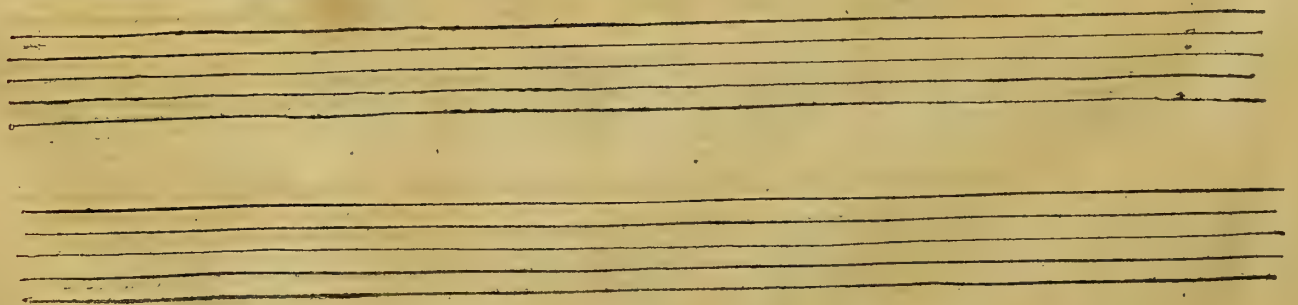
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



BASSE-CONTINUE.





pons, Rompons ses nœuds, déchi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses



pons, Rompons ses nœuds, déchi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses



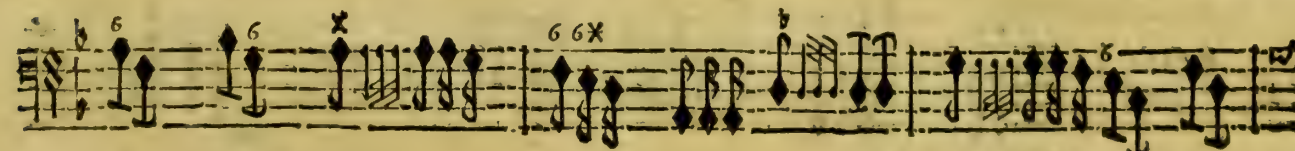
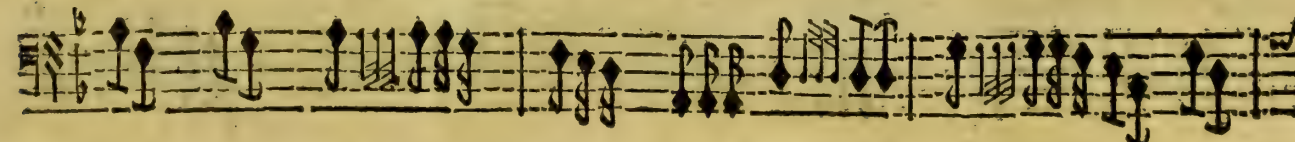
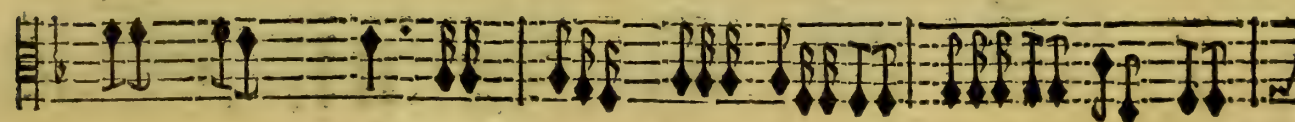
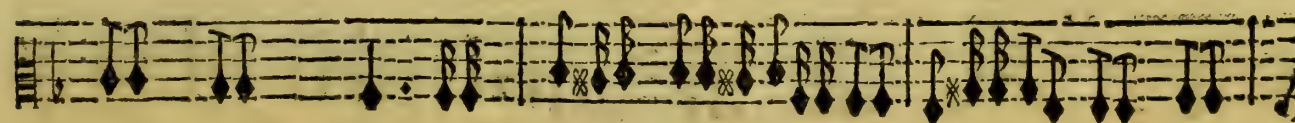
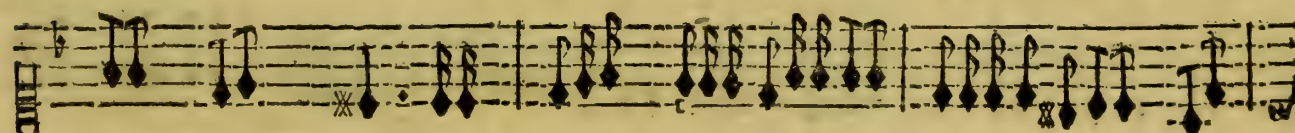
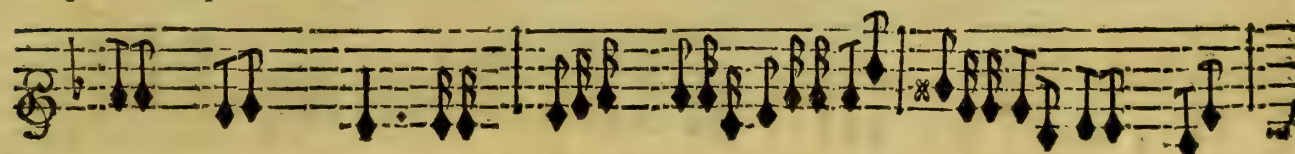
pons, Rompons ses nœuds, dechi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses

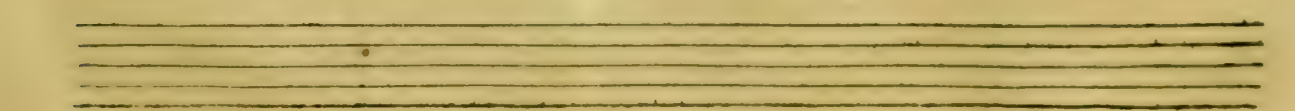
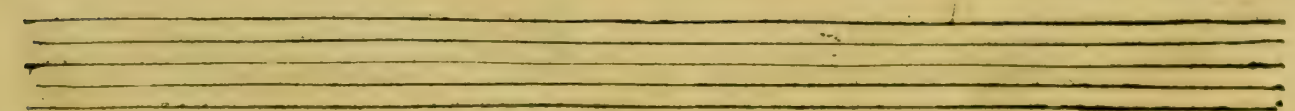


pons, Rompons ses nœuds, déchi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

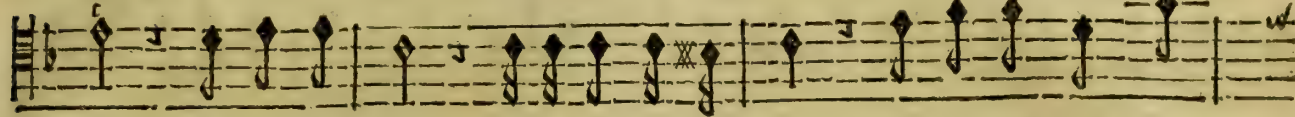
traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

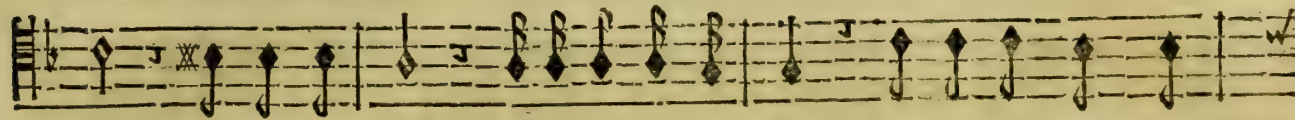
BASSE-CONTINUE.



deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



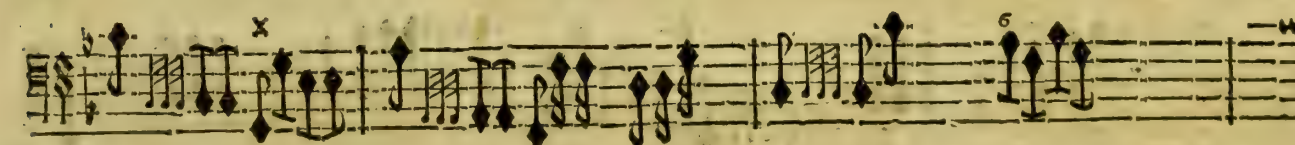
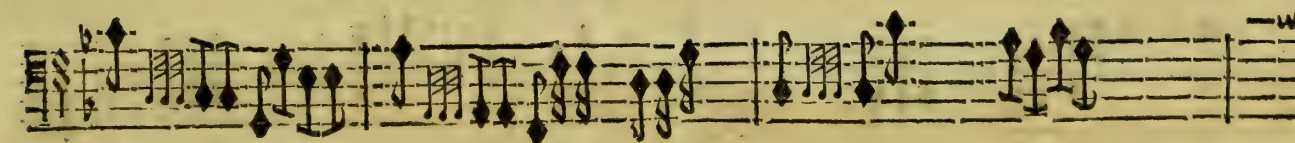
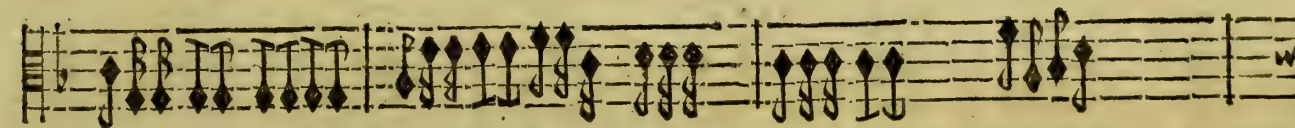
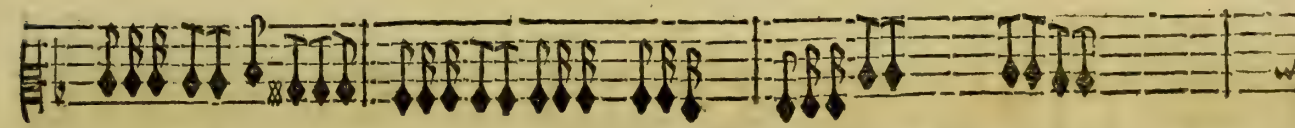
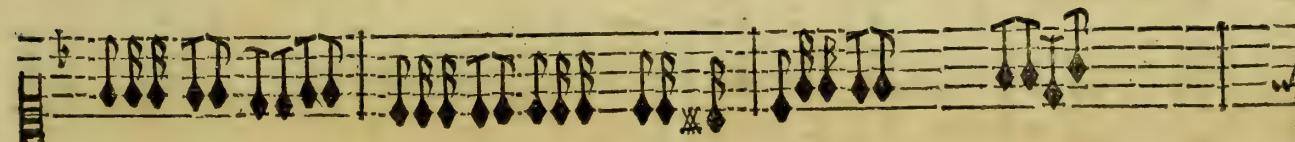
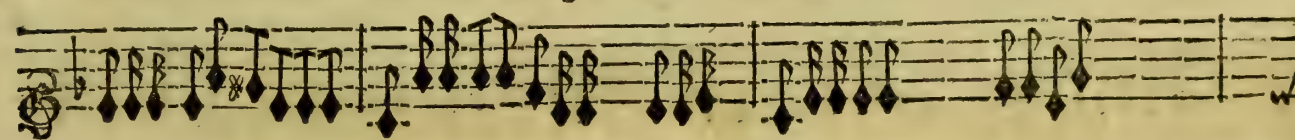
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



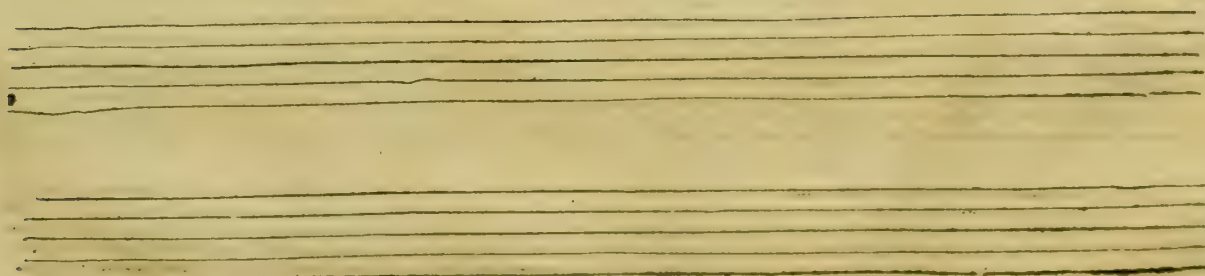
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



BASSE-CONTINUE.





traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



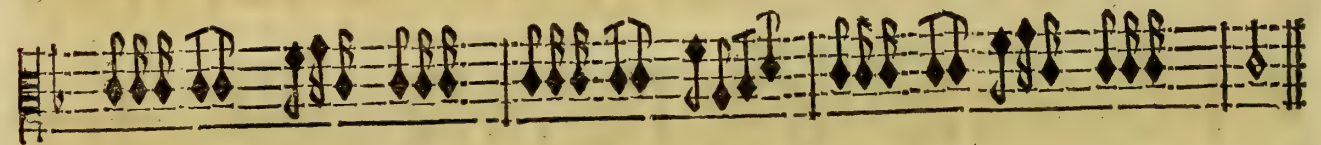
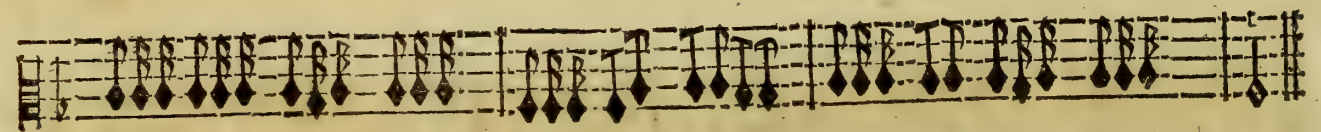
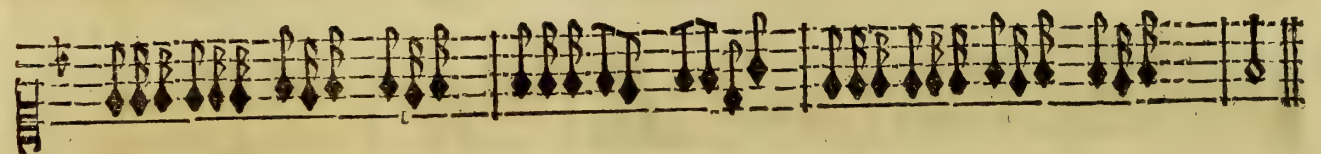
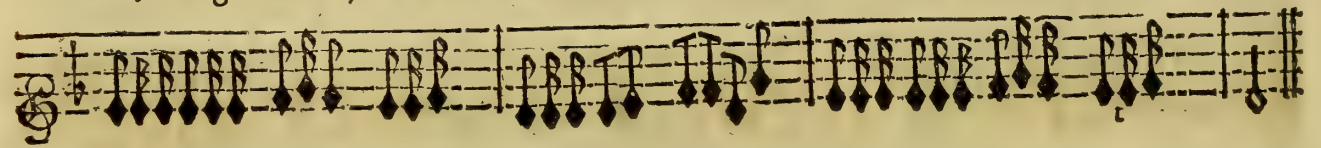
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



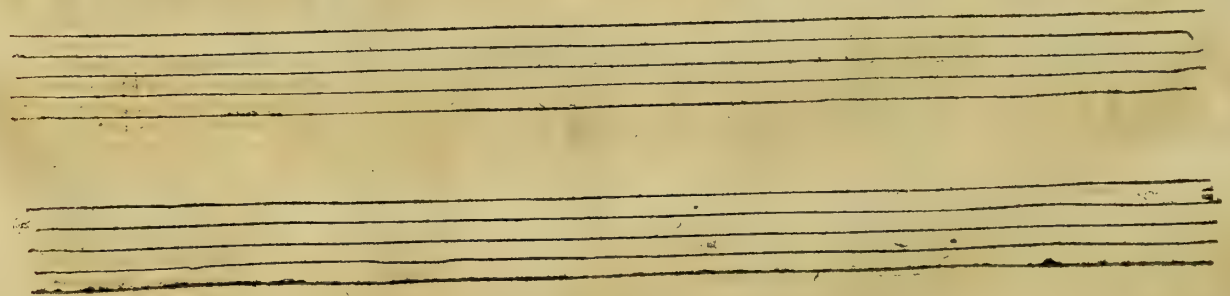
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.

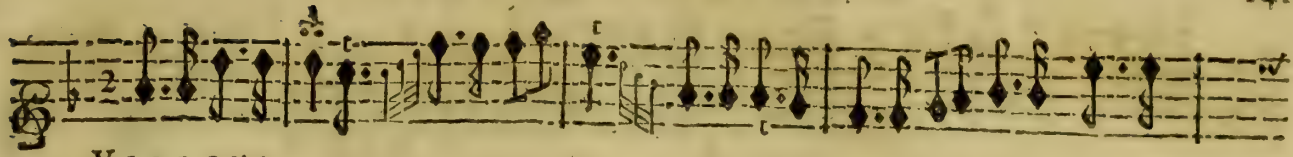


traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.

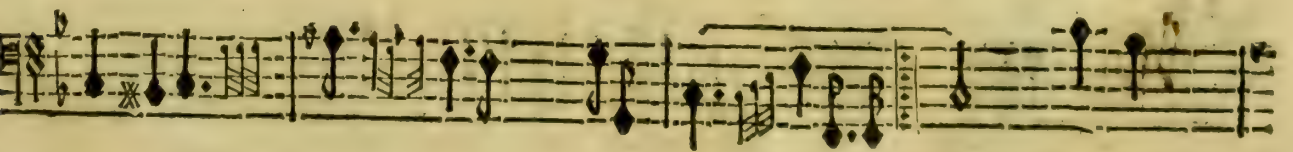
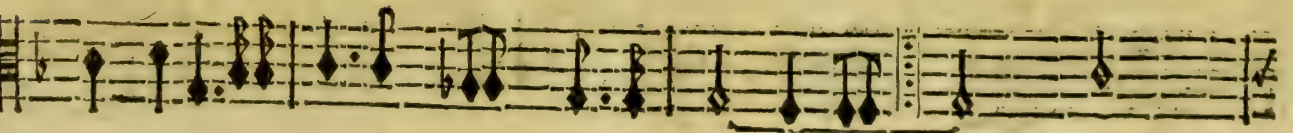
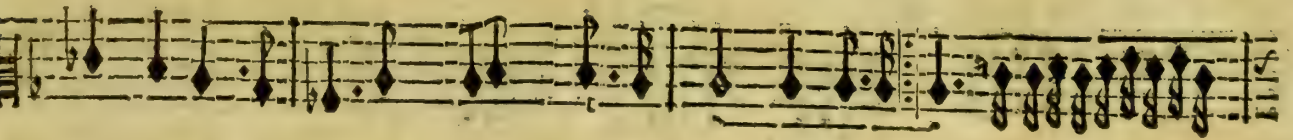
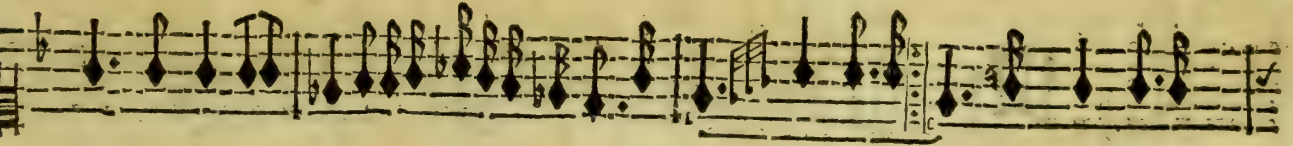
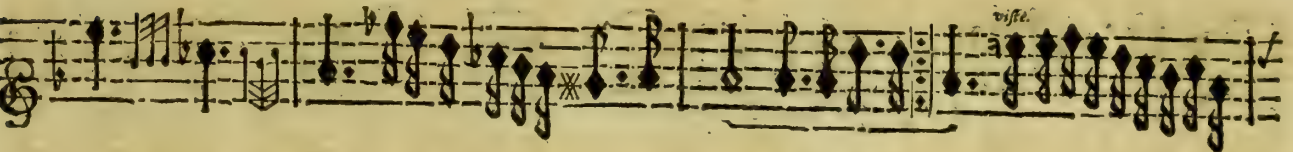
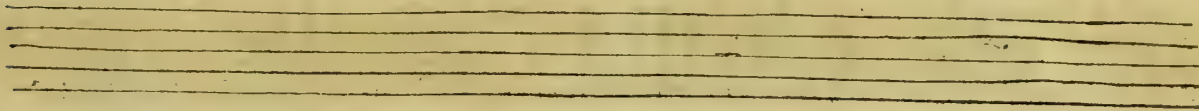
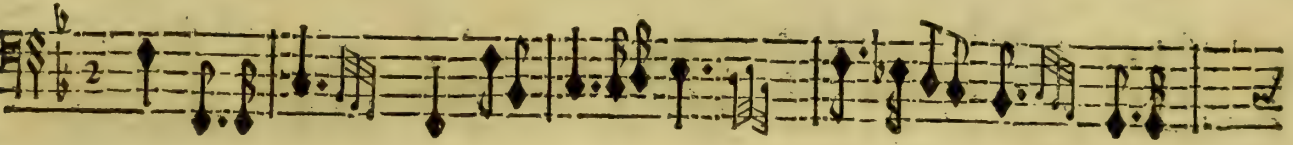
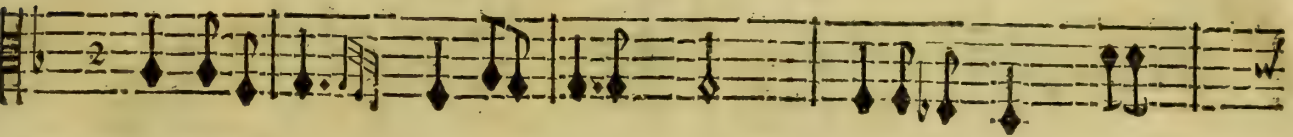
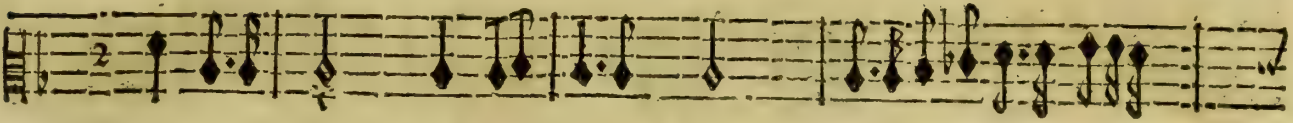
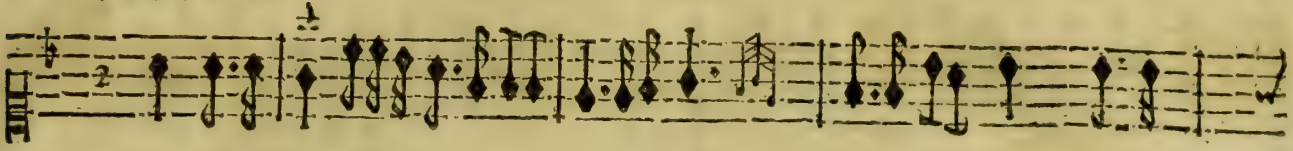


BASSE-CONTINUE.

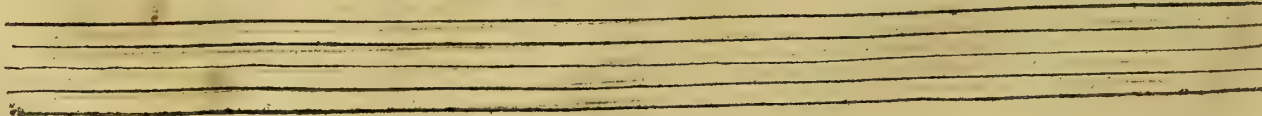
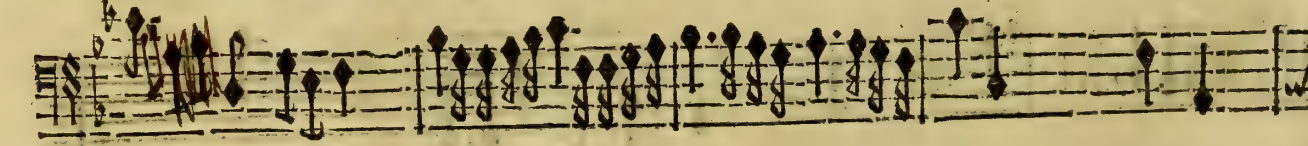
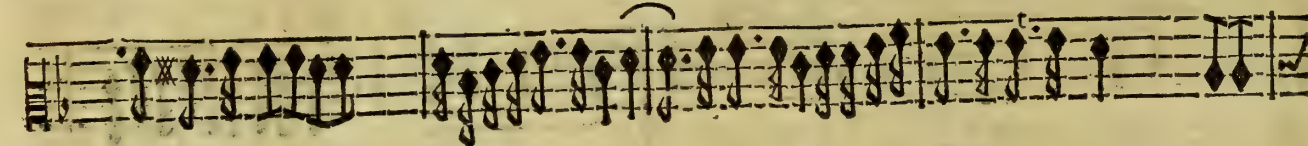
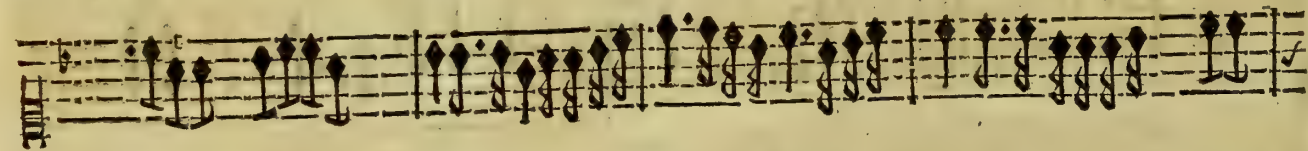
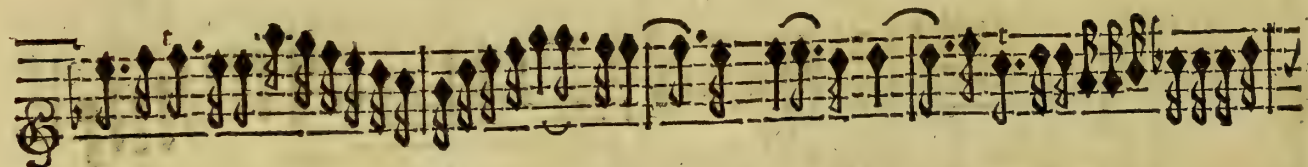
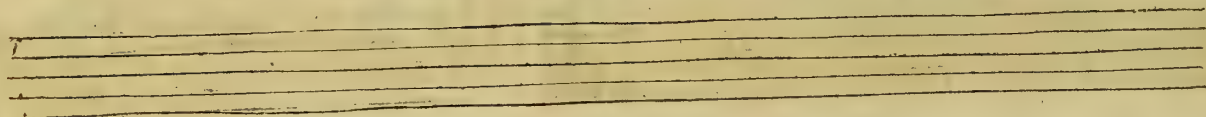
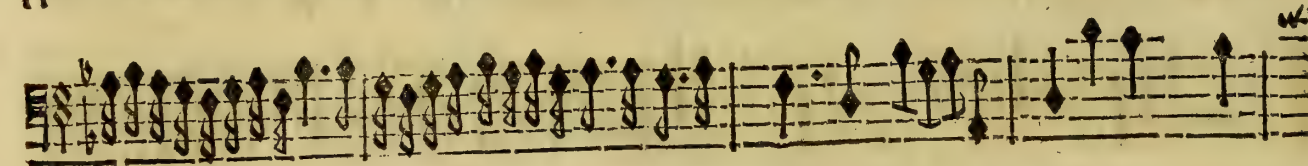
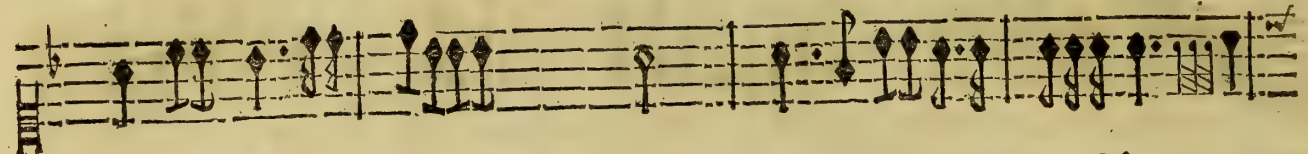


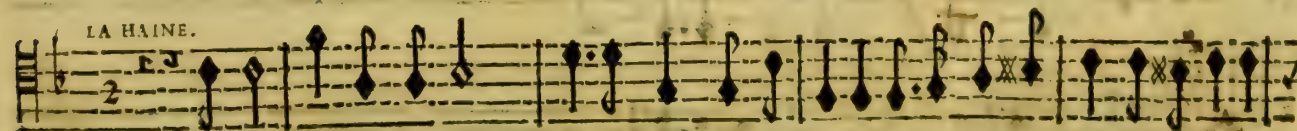
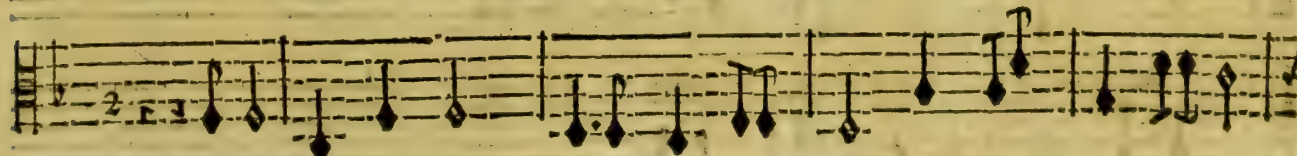
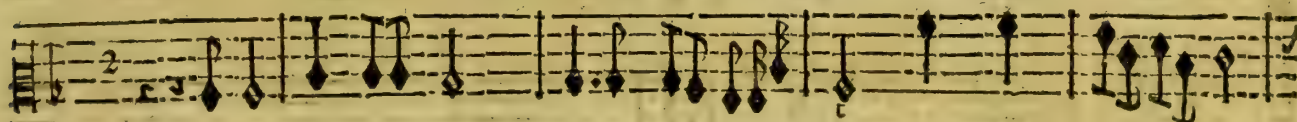
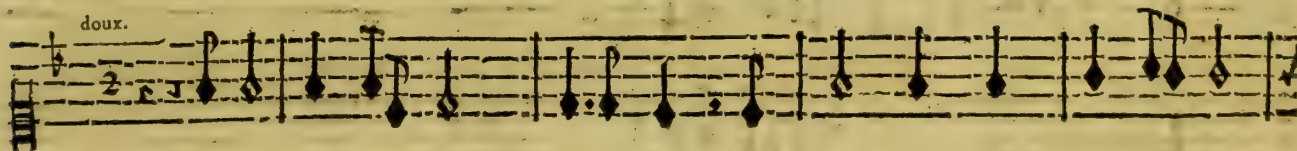
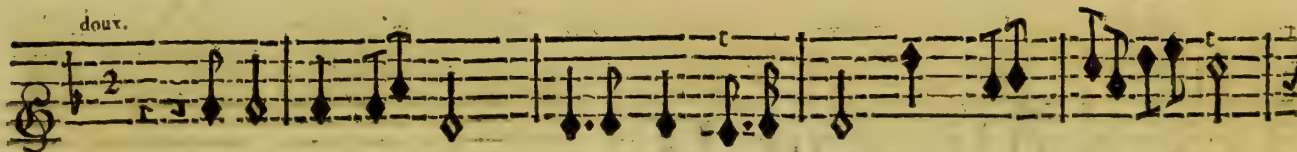
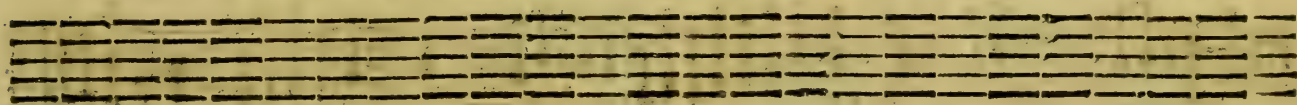
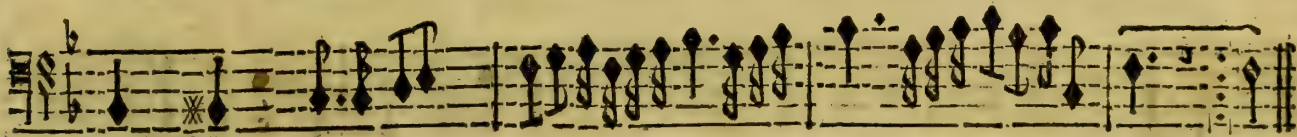
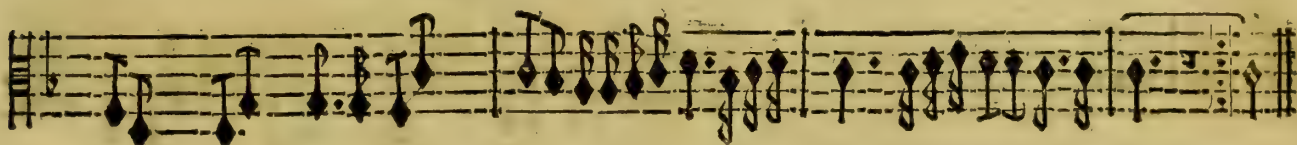
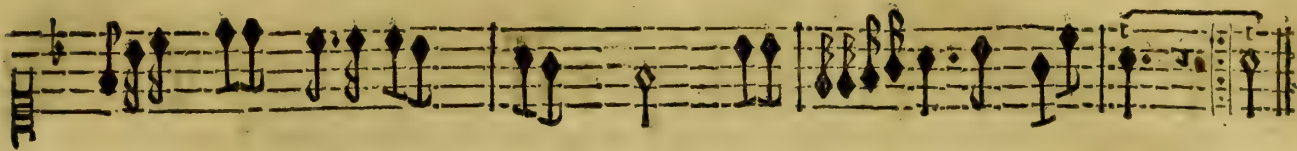
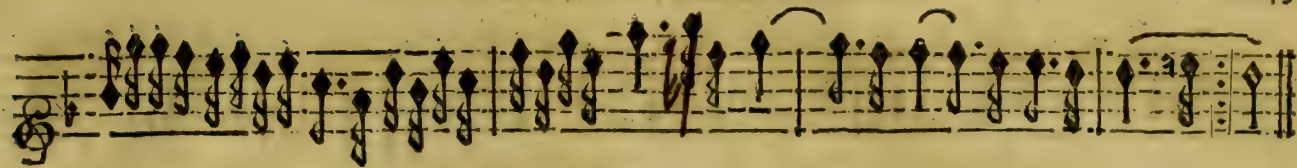


VIOLONS.

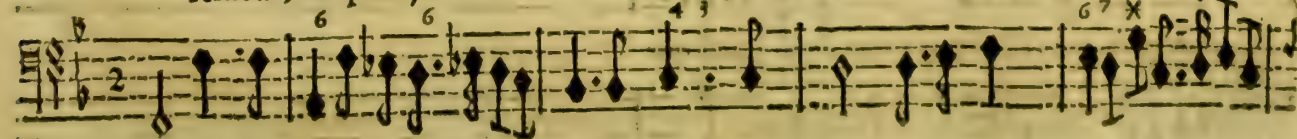


ARMIDE TRAGEDIE.





Amour, fors pour jamais, fors d'un ceur qui te chasse: Laisse moy regner en ta place.



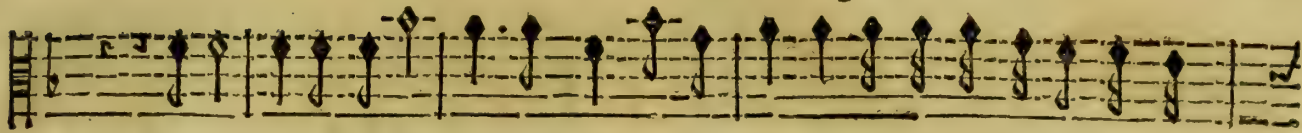
BASSE-CONTINUE:

Tu fait trop souffrir sous ta loy, Non, non, tout l'Enfer n'a rien de si cruel que toy.

BASSE-CONTINUE.

Non, non, tout l'Enfer n'a rien de si cruel que

BASSE-CONTINUE.



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



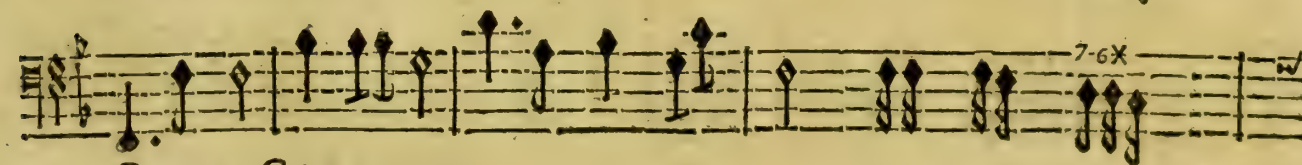
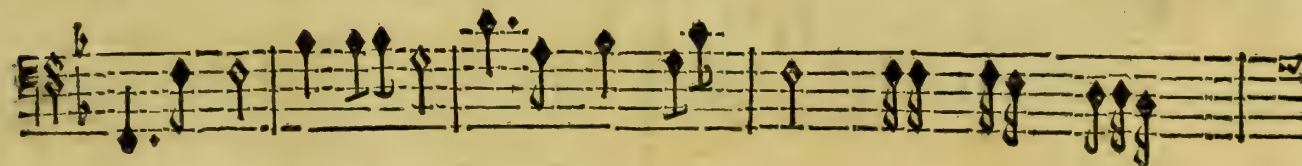
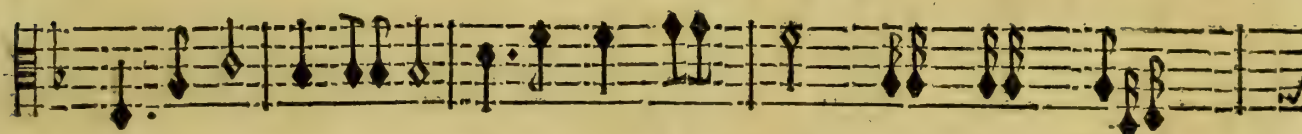
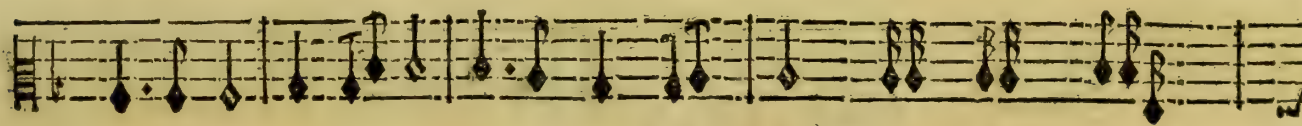
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



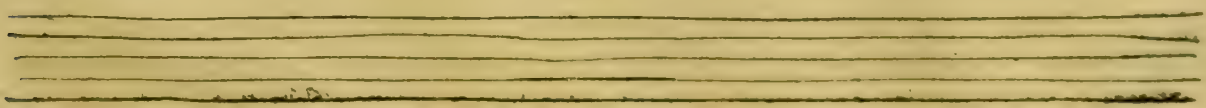
toy. Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



BASSE-CONTINUE.



vifse.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifse.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifse.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifse.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifse.

vifse.

vifse.

vifse.

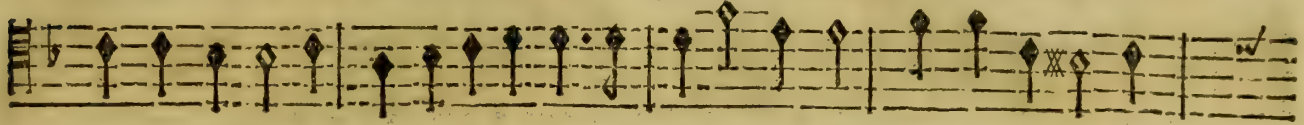
vifse.

vifse.

BASSE-CONTINUE.



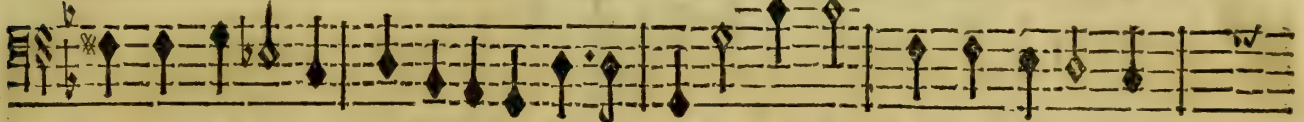
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



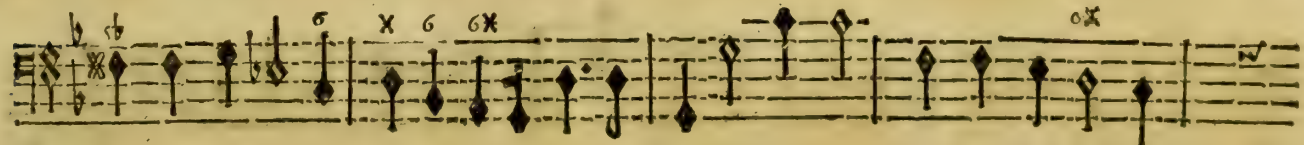
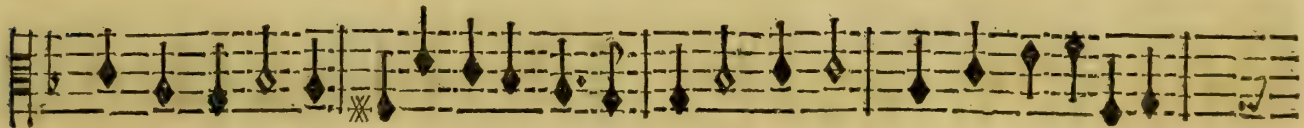
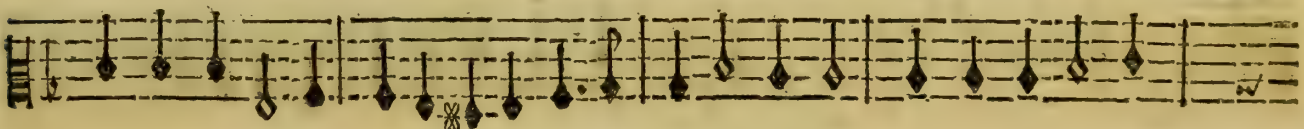
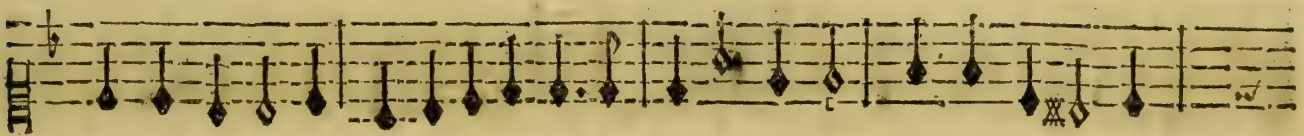
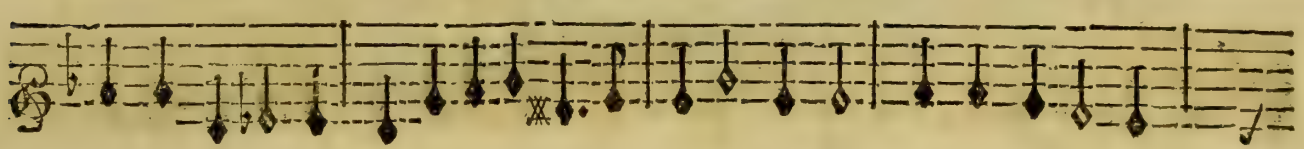
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



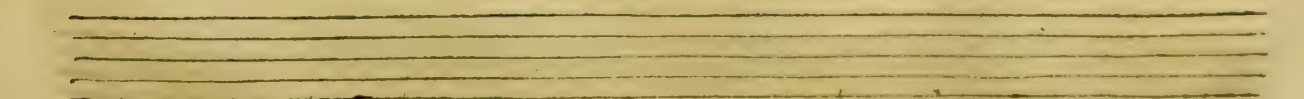
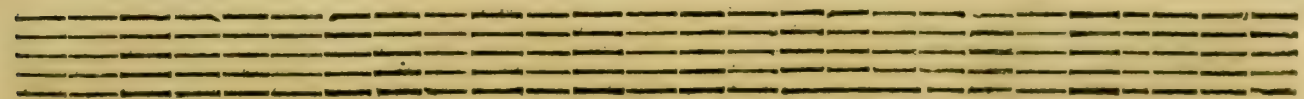
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



BASSE-CONTINUE.



rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

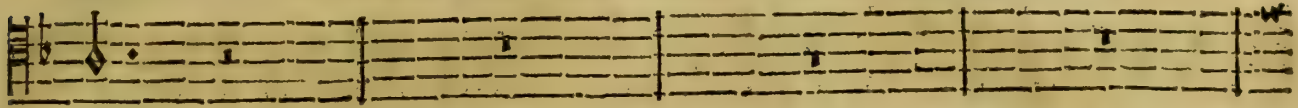
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

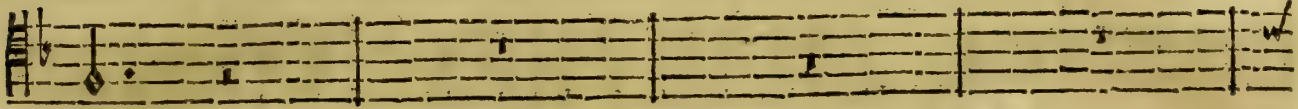
BASSE-CONTINUE.



toy.



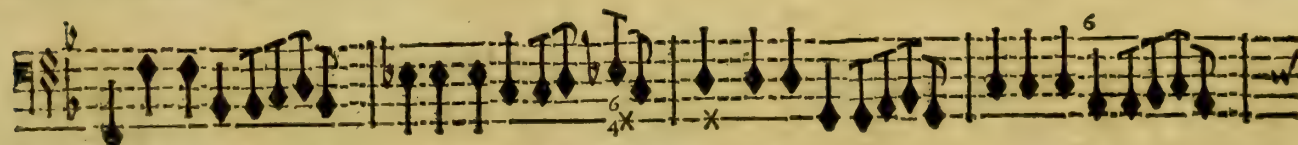
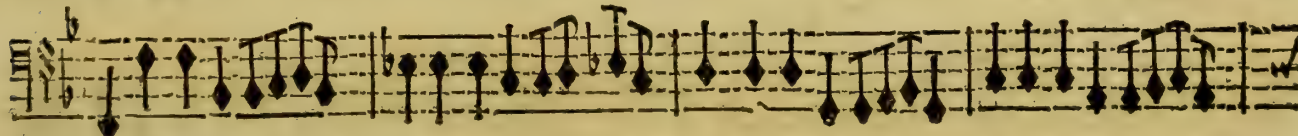
toy.



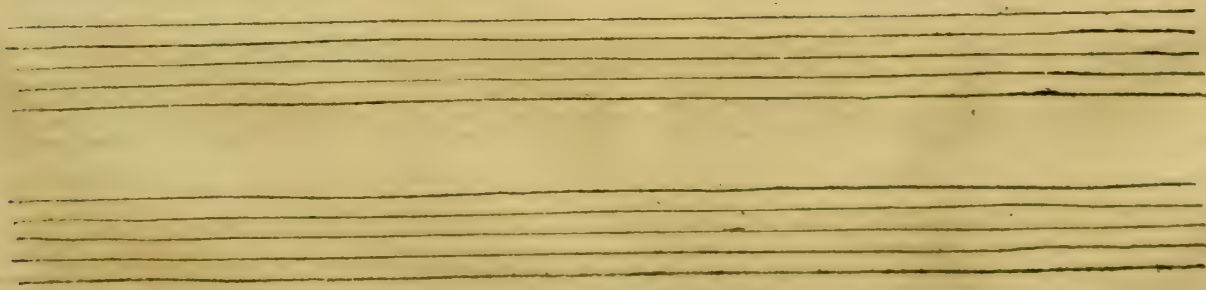
toy.

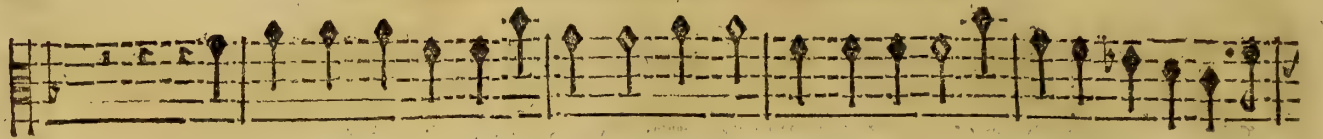


toy.



BASSE CONTINUE





Tu faistrop souffrir sous ta loy. Non, non, non, n6. tout l'Enfer n'a rien de si cruel que



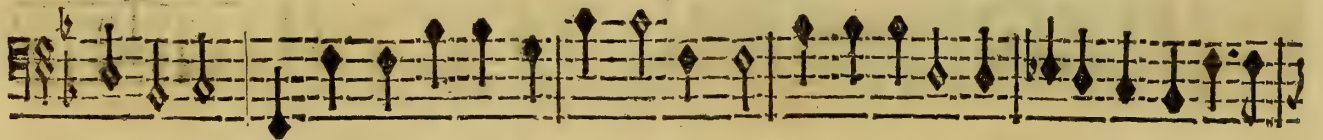
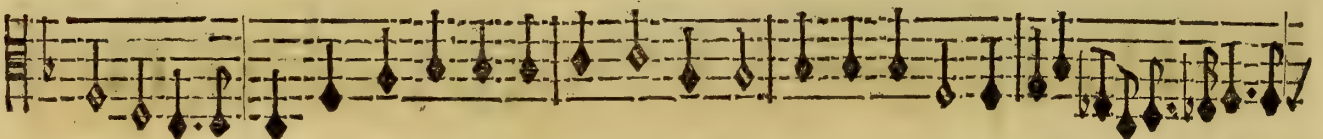
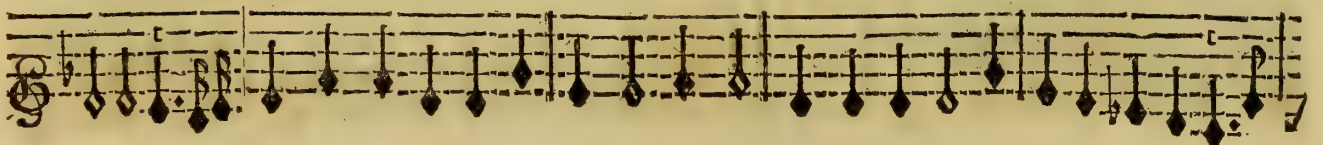
Tu fais trop souffrir sous ta loy. Non, non, non, n6, tout l'Enfer n'a rien de si cruel que



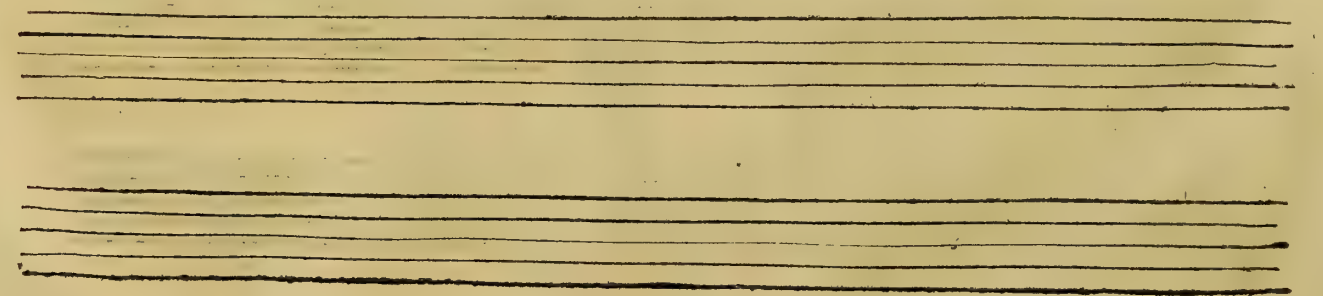
Tu fais trop souffrir sous ta loy. Non, non, non, n6. tout l'Enfer n'a rien de si cruel que



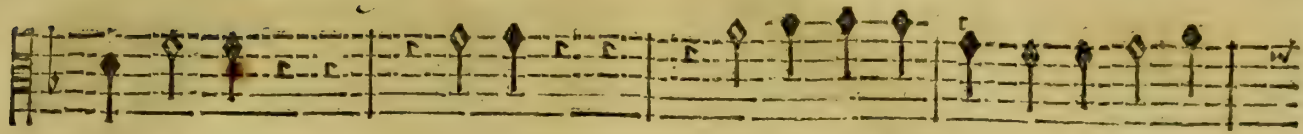
Tu fais trop souffrir sous ta loy. Non, non, non, n6, tout l'Enfer n'a rien de si cruel que



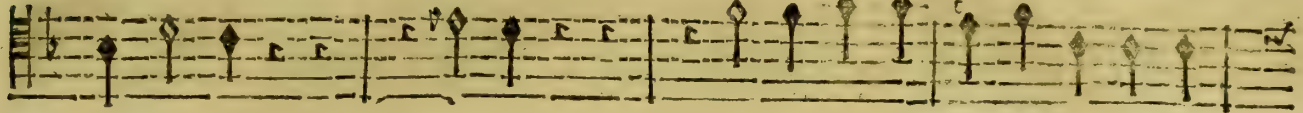
BASSE-CONTINUE.



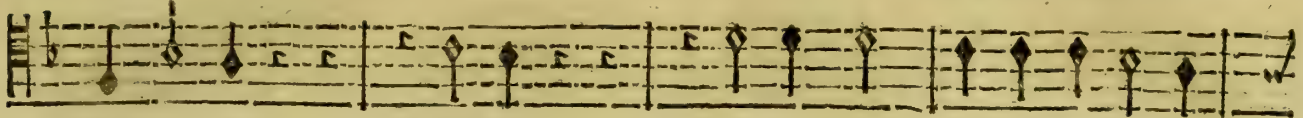
ACTE TROISIÈME.



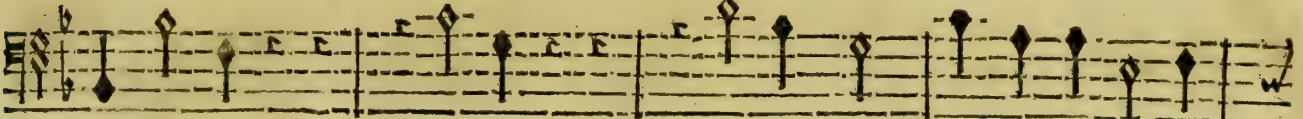
toy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



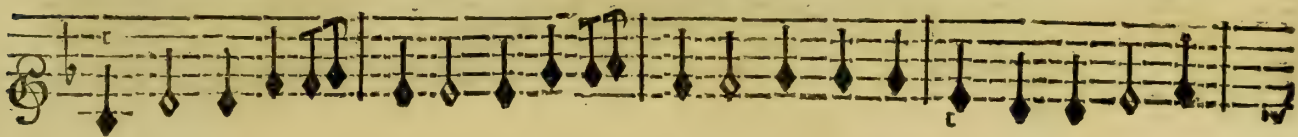
toy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



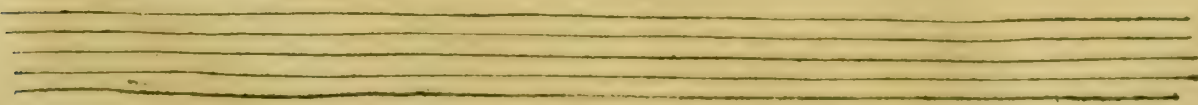
toy. Non, non, Non, non, Non, non, non, tout l'Enfer n'a

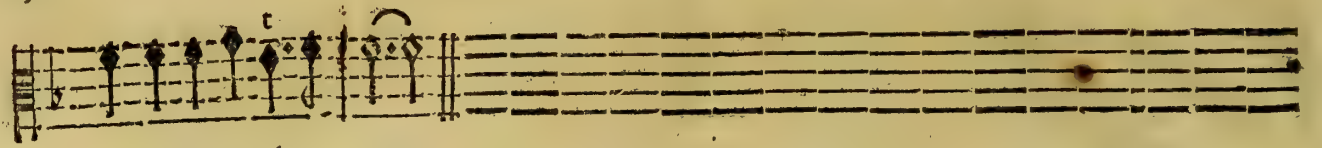


toy. Non, non, Non, non, Non, non, non, tout l'Enfer n'a



BASSE-CONTINUE.

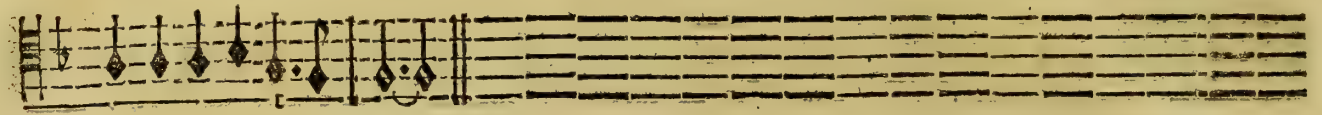




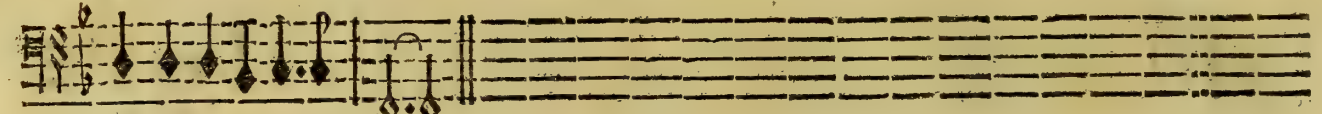
rien de si cruel que toy.



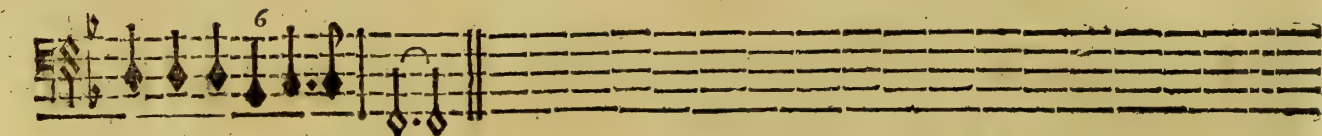
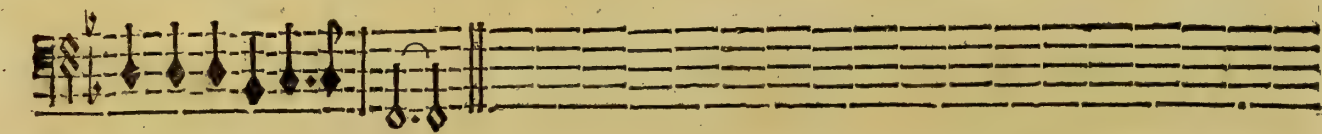
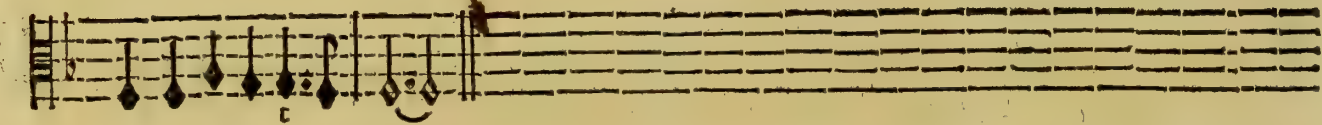
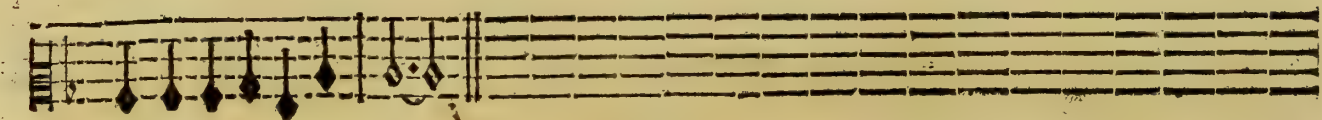
rien de si cruel que toy.



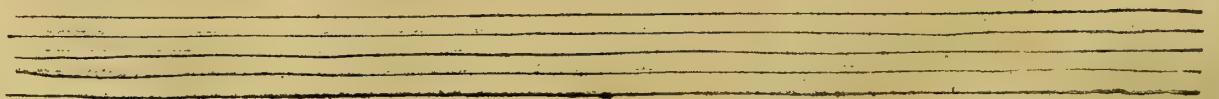
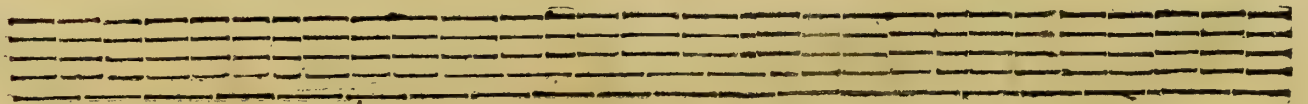
rien de si cruel que toy.



rien de si cruel que toy.



BASSE-CONTINUE.



ACTE TROISIÈME.

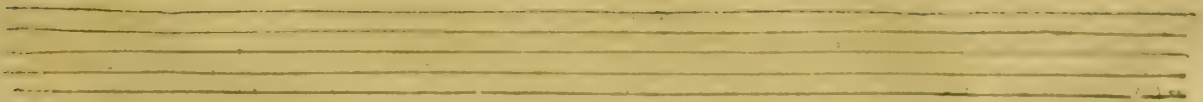
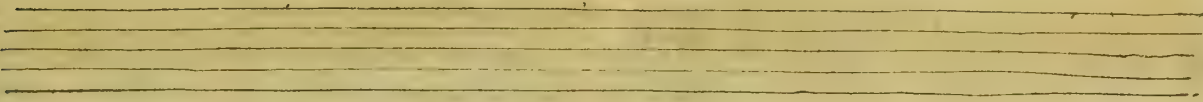
vifto.
6
4
AIR.

vifto.
6
4

vifto.
6
4

vifto.
6
4

vifto.
6
4



ARMIDE, TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melodic line with various note values and rests. The second staff is a lute or harpsichord accompaniment in treble clef, providing harmonic support with chords and single notes. The third and fourth staves are in bass clef, likely for a second lute or harpsichord part, showing a more active bass line. The fifth staff is a grand staff (treble and bass clefs) with a complex, rhythmic accompaniment, possibly for a keyboard instrument like a harpsichord or organ.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

The second system of the musical score consists of five staves, similar in structure to the first. It begins with a vocal line in treble clef, followed by a lute/harpsichord accompaniment in treble clef, two staves in bass clef, and a grand staff in bass clef. The notation continues with various musical notations including notes, rests, and bar lines.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

Fin de l'Entrée.

ARMIDE.

Arreste, arreste affreuse Haine,

doux.

VIOLONS.

doux.

doux.

doux.

LA HAINE.

Sors, sors du sein d'Armide, Amour, brise ta chaîne.

BASSE-CONTINUE

ARMIDIE, TRAGEDIE.

charmé
Laisse-moy sous les Loix d'un si ~~ferme~~ Vainqueur. Laisse-moy, je re- nonce à ton secours hor-

BASSE-CONTINUE.

rible. Non, non, n'acheve pas, non, il n'est pas possible De m'o-

BASSE-CONTINUE.

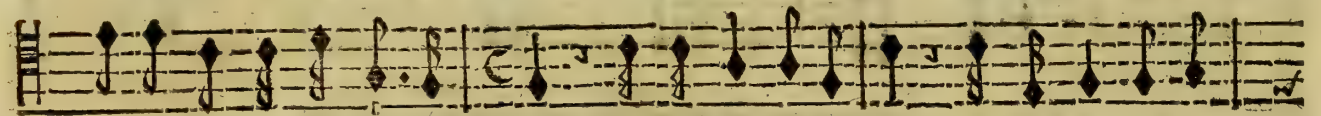
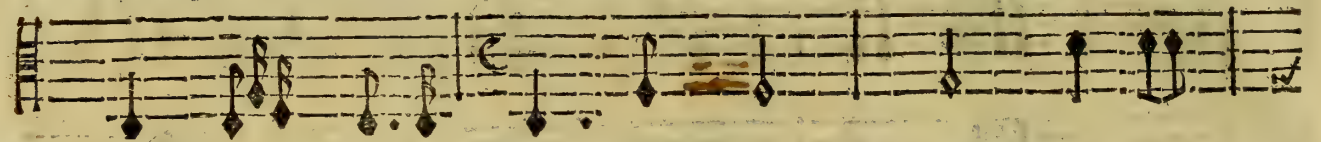
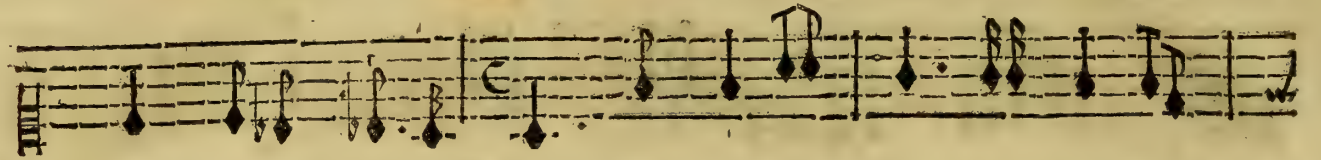
ster mon amour sans m'arracher le cœur.

N'implores-tu mon assistance Que pour mépri-

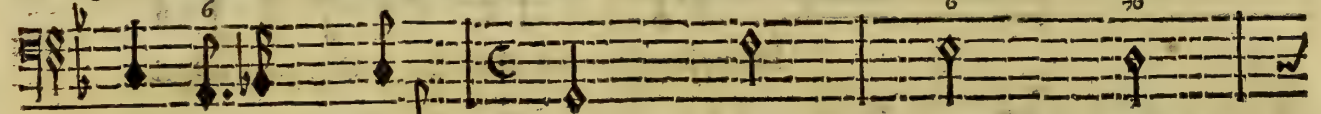
BASSE-CONTINUE.

fer ma puissance; Suy l'Amour puisque tu le veux. Infortunée Armide, Suy l'Amour qui te

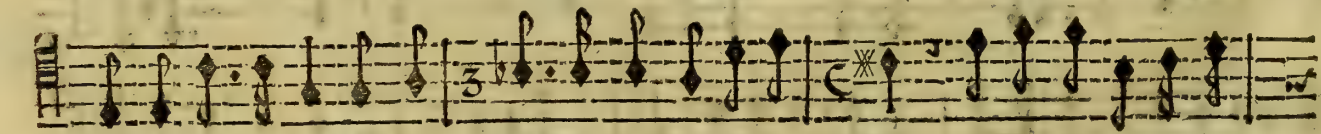
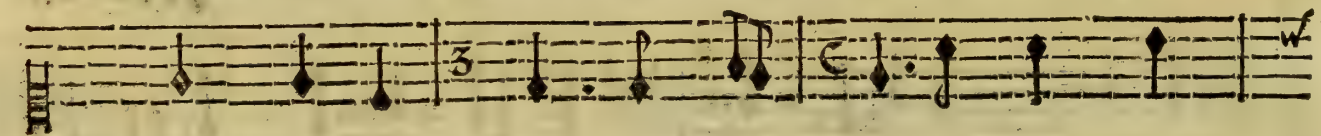
BASSE-CONTINUE.



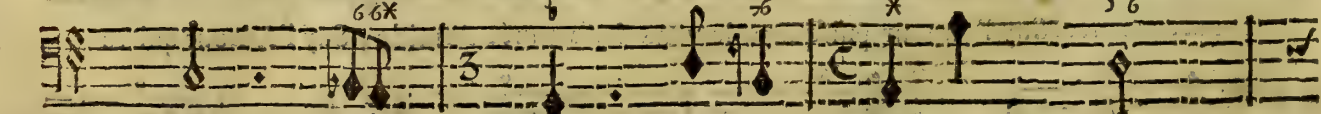
guide Dans un abysme af- freux. Sur ces bords écartez c'est en vain que tu



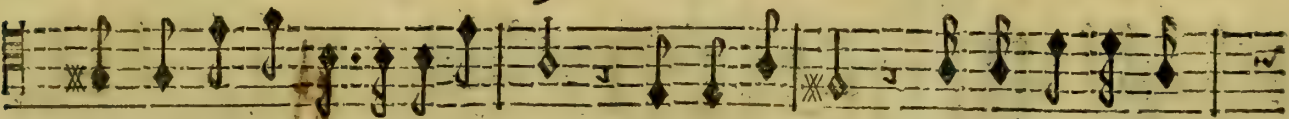
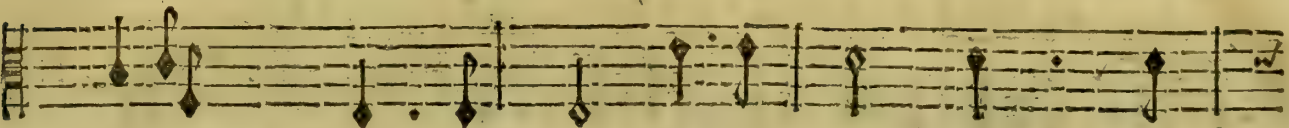
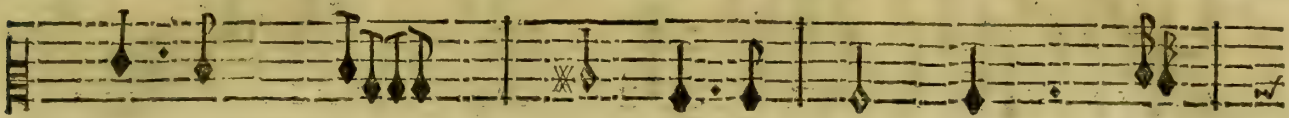
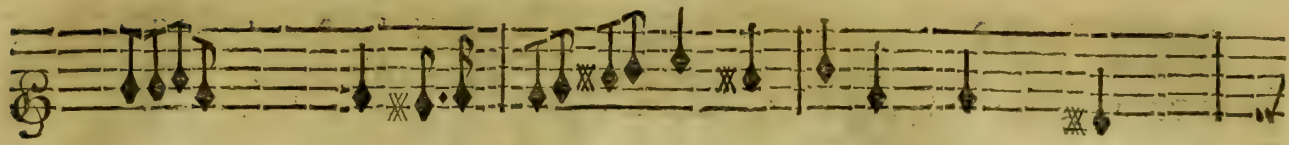
BASSE-CONTINUE.



cache Le Heros dont ton cœur s'est trop laissé tou- cher. La Gloire à qui tu l'ar-



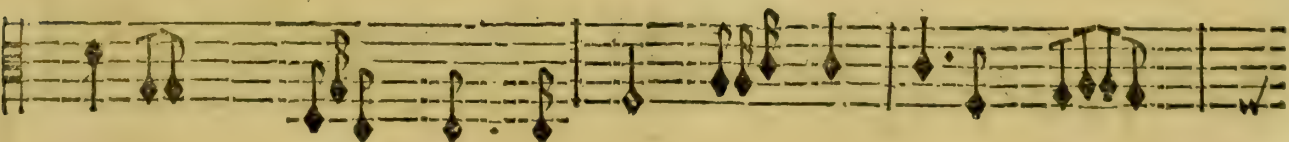
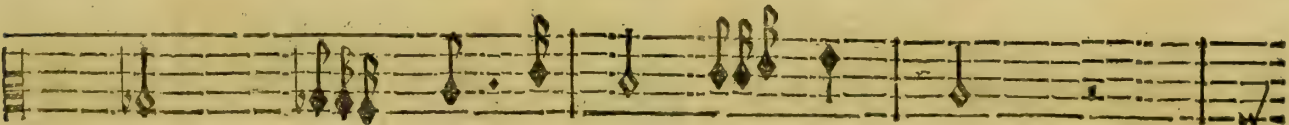
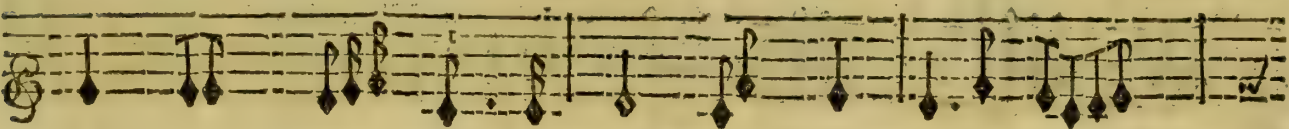
BASSE-CONTINUE.



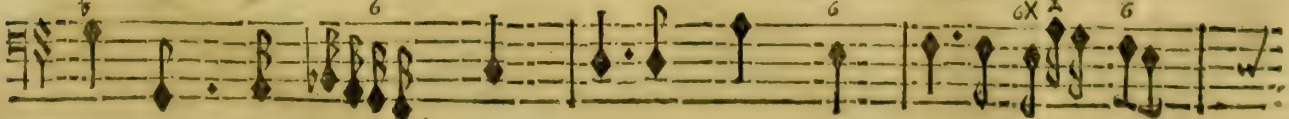
rache Doit bien tost te l'arracher. Malgré tes soins, au mépris de tes



BASSE-CONTINUE.



larmes, Tu le verras échaper à tes charmes, Tu me rappelleras peut-estre dès ce



BASSE-CONTINUE.

jour, Et ton attente fera vaine, Je vais te quitter sans retour; Je ne puis te punir d'une plus rude

BASSE-CONTINUE.

peine Que de t'abandonner pour jamais à l'A. mour.

BASSE-CONTINUE.

ENTR'ACTE. page 153

FIN DU TROISIEME ACTE.



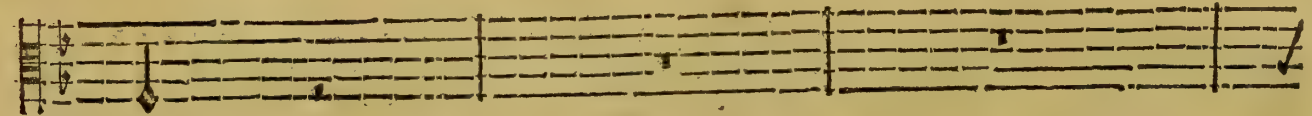
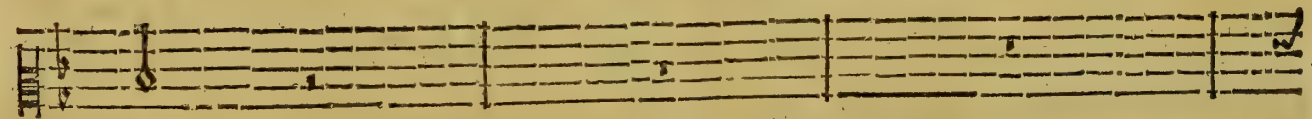
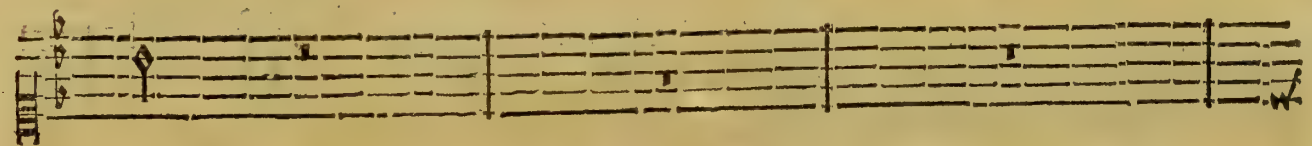
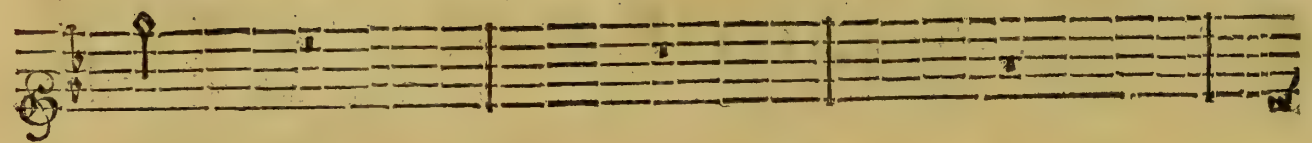
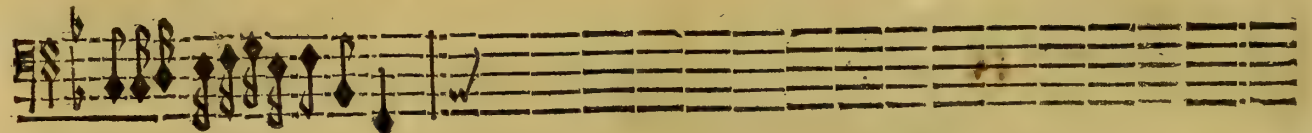
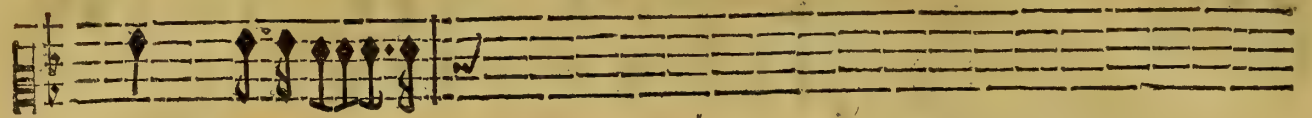
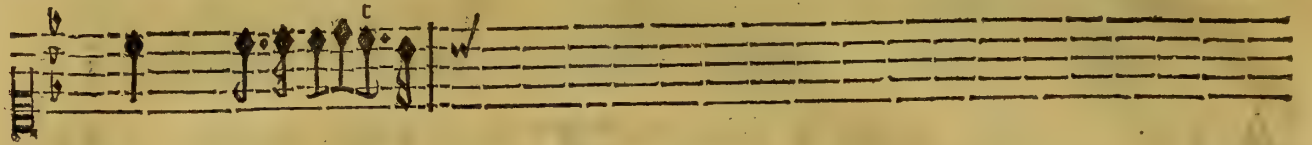
ACTE QUATRIESME.

SCENE PREMIERE.

UBALDE, LE CHEVALLIER DANOIS.

vifto.

PRELUDE.



LE CHEVALLIER.
Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces



VBAULDE.
Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces



BASSE-CONTINUE.

lieux transporté les Enfers.

lieux transporté les Enfers.

BASSE-CONTINUE.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ce lieux transporté les En-

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces lieux transporté les En-

BASSE-CONTINUE

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains a melodic line with various ornaments and rests. Below it are three staves for the lute, with a bass clef and a key signature of one sharp. The first lute part is a single-line arrangement of the vocal melody, while the second and third parts provide harmonic accompaniment with chords and rhythmic patterns.

The second system consists of a single staff for the lute, continuing the accompaniment from the first system. It begins with a few notes and then has several measures of rests.

fers.

The third system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

fers.

The fourth system consists of a single staff for the vocal line, continuing the melody from the first system. It features a series of notes with various ornaments and rests.

BASSE-CONTINUE.

The fifth system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

The sixth system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

The seventh system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

The eighth system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

The ninth system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

Ah! que d'objets horribles! Que de mōstres terribles! Ah!

The tenth system consists of a single staff for the vocal line, containing the lyrics "Ah! que d'objets horribles! Que de mōstres terribles! Ah!". The melody is a simple, expressive line.

Ah/que d'objets horribles/Que de Mōstres terribles/Que de mōstres ter-

The eleventh system consists of a single staff for the lute, continuing the accompaniment. It begins with a few notes and then has several measures of rests.

BASSE-CONTINUE.

que d'objets horribles! Que de Mōstres, Que de Monstres ter-ribles!

ribles! Ah! que d'objets hor-ribles! Que de Monstres ter-ribles!

BASSE-CONTINUE.

Ah!

Ah! que d'objets hor-

BASSE-CONTINUE.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The following three staves are for keyboard accompaniment, with the first two in treble clef and the third in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

The second system continues the musical score with four staves, maintaining the same instrumental arrangement as the first system. The vocal line and keyboard accompaniment continue with similar rhythmic patterns.

que d'objets horribles! Que de môstres! Que de môstres terribles!

The third system features a vocal line with lyrics and keyboard accompaniment. The lyrics are: "ribles! Que de monstres terribles! Que de môstres terribles!". The music continues with a similar melodic and harmonic structure.

ribles! Que de monstres terribles! Que de môstres terribles!

The fourth system continues the musical score with four staves. The vocal line and keyboard accompaniment are shown. A fermata is present over a note in the vocal line.

BASSE-CONTINUE.

The fifth system consists of four staves. The top staff is a vocal line, and the following three are keyboard accompaniment. The music is more rhythmic and features many sixteenth notes.

The sixth system continues the musical score with four staves. The vocal line and keyboard accompaniment are shown. The music maintains its rhythmic intensity.

The seventh system consists of four staves. The vocal line and keyboard accompaniment are shown. The music continues with similar rhythmic patterns.

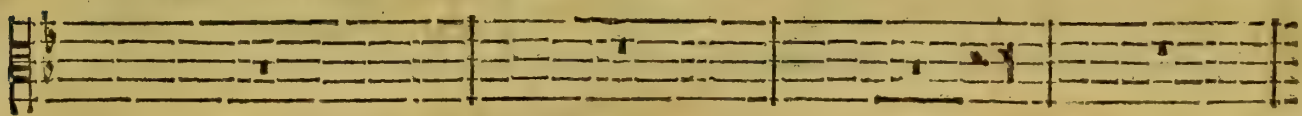
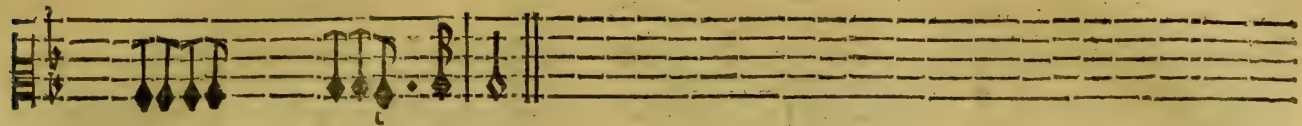
The eighth system consists of four staves. The vocal line and keyboard accompaniment are shown. The music continues with similar rhythmic patterns.

The ninth system consists of four staves. The vocal line and keyboard accompaniment are shown. The music continues with similar rhythmic patterns.

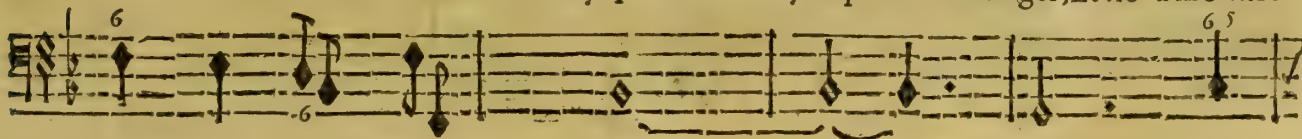
The tenth system consists of four staves. The vocal line and keyboard accompaniment are shown. The music continues with similar rhythmic patterns.

The eleventh system consists of four staves. The vocal line and keyboard accompaniment are shown. The music continues with similar rhythmic patterns.

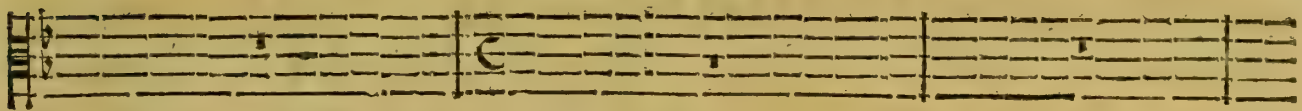
BASSE-CONTINUE.



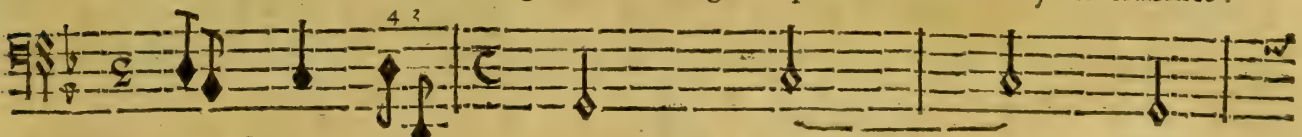
Celuy qui nous envoie a preveu ce danger, Et no⁹ a montré



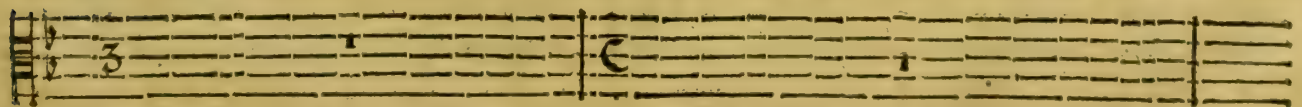
BASSE-CONTINUE.



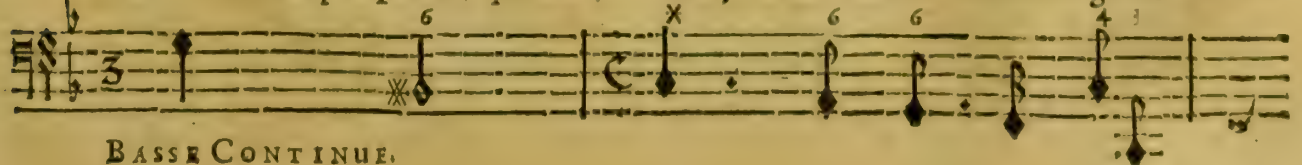
l'art de nous en déga- ger. Ne craignons point Armide ny ses charmes :



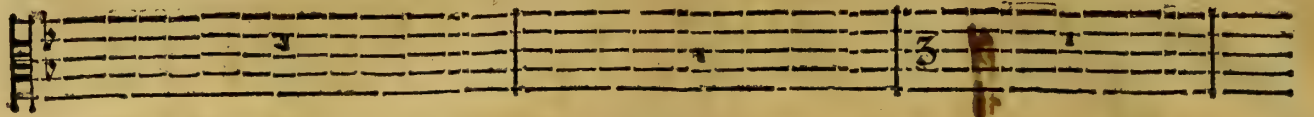
BASSE-CONTINUE.



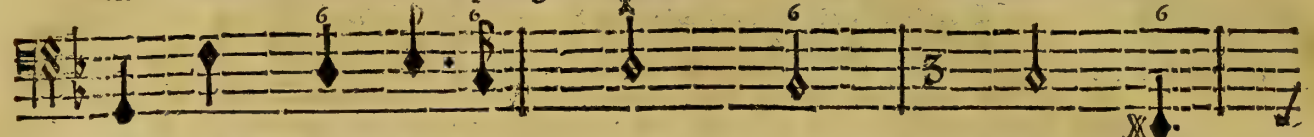
Par ce secours plus puissant que nos armes, Nous en ferons aisément garen-



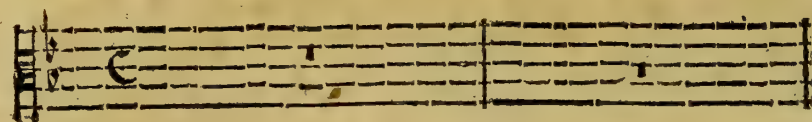
BASSE CONTINUE.



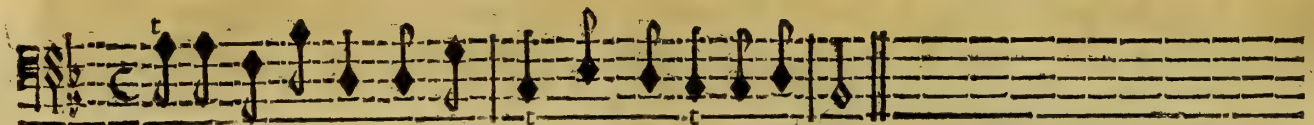
ris. Laissez-nous un libre passage, Monstres, allez ca- cher vostre inutile



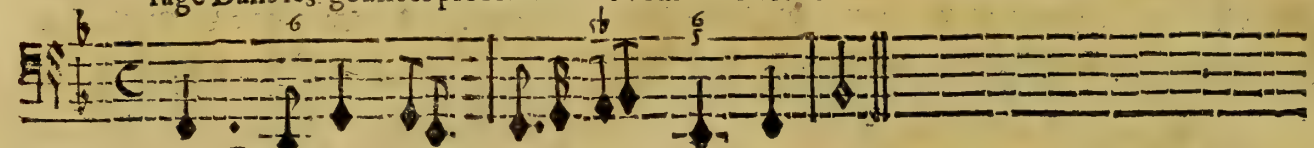
BASSE-CONTINUE.



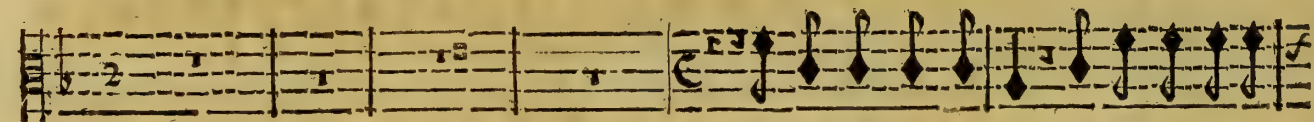
On reprend le Prelude du Commence-
ment du Quatrieme Acte page 161.



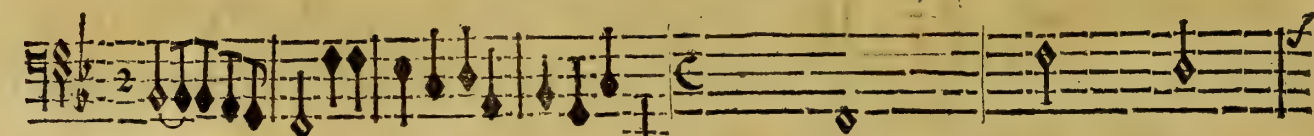
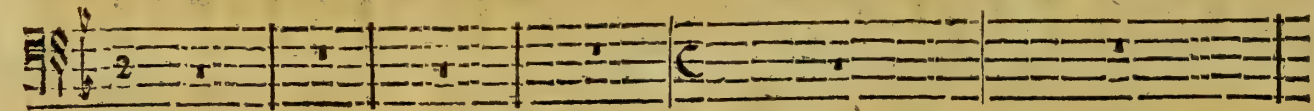
rage Dans les gouffres profonds dont vous estes sortis.



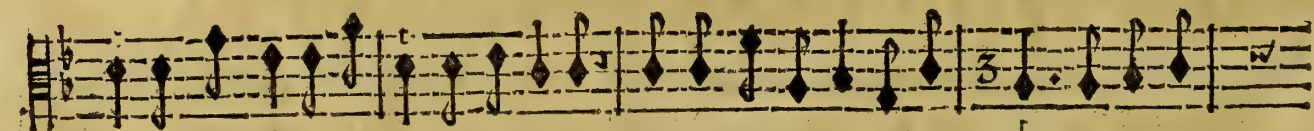
BASSE-CONTINUE.



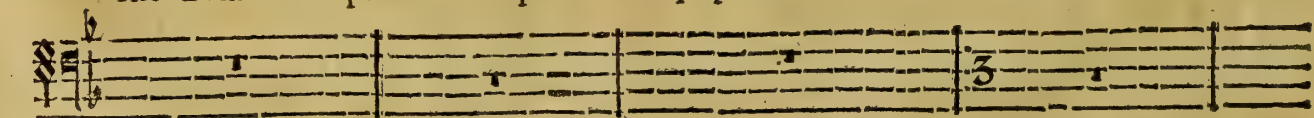
Allons chercher Renaud, le Ciel no' favo-



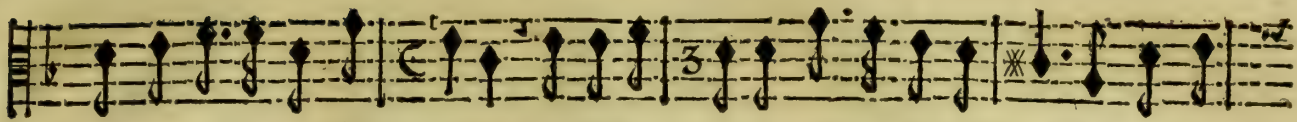
BASSE-CONTINUE. PRELUDE.



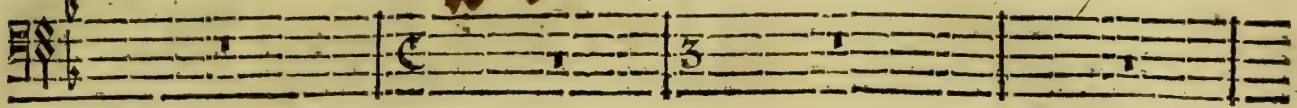
rife Dans nostre penible entreprise Ce qui peut flater nos de- sirs Doit à son



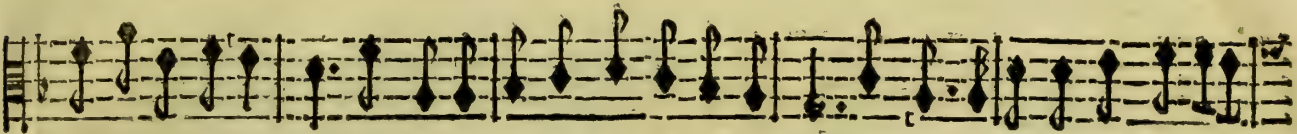
BASSE-CONTINUE.



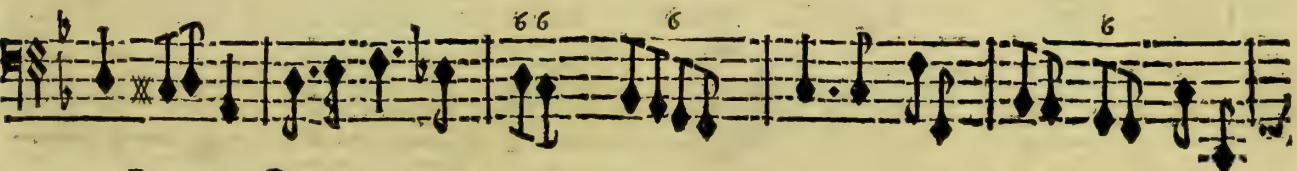
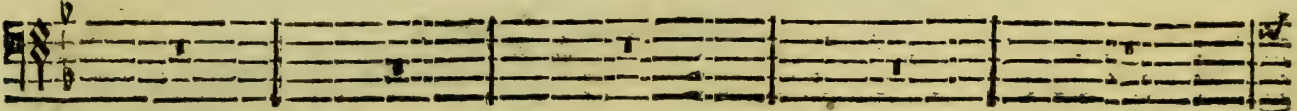
tour tenter de nous sur- prendre. C'est de for- mais du charme des plaisirs Que nous au-



BASSE-CONTINUE.



rons à nous deffen- dre. C'est de for- mais du charme des plaisirs Que nous au-



BASSE-CONTINUE.



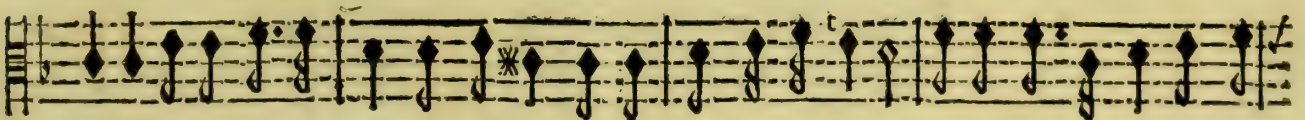
dre. Redoublons nos soins gardos-nous des perils agreables, des perils agre-



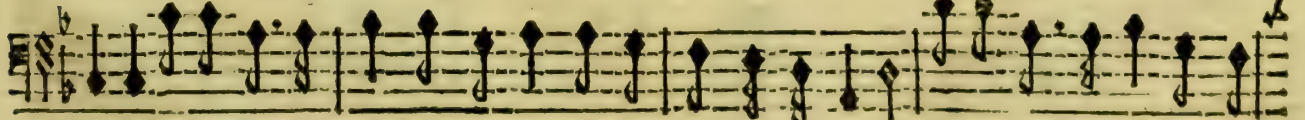
Redoublons nos soins gardons-nous gardons-nous des perils agreables, des perils agre-



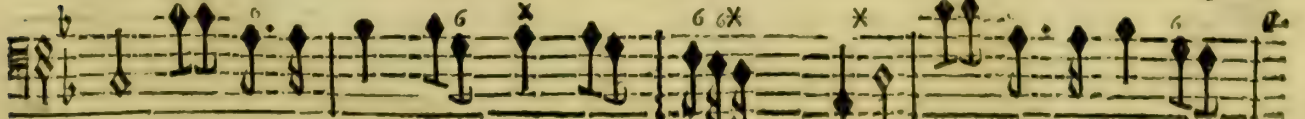
BASSE-CONTINUE.



ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus

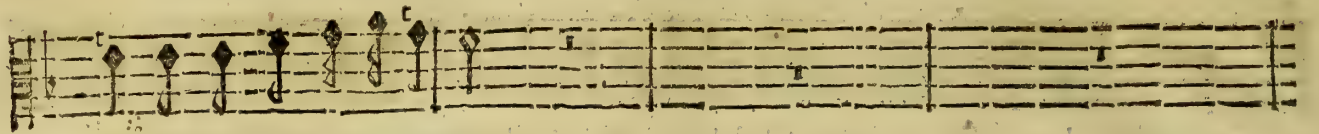


ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus



BASSE-CONTINUE.

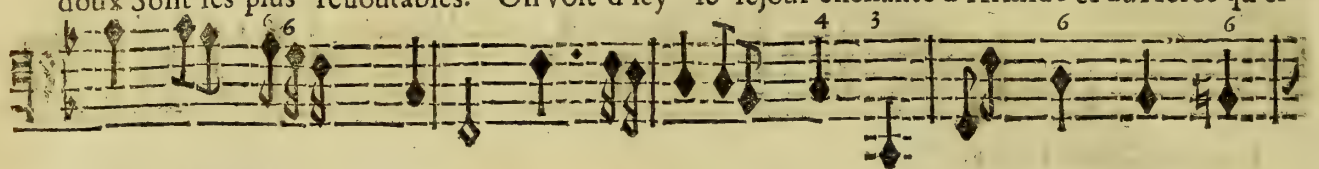
X



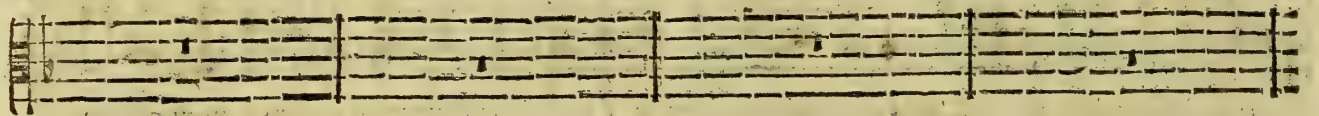
doux Sont les plus redoutables.



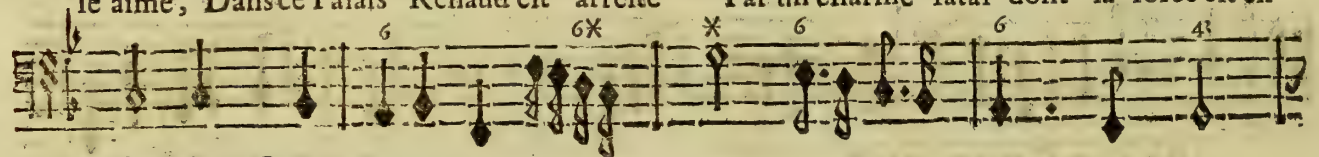
doux Sont les plus redoutables. On voit d'icy le sejour enchanté d'Armide & du Heros qu'el-



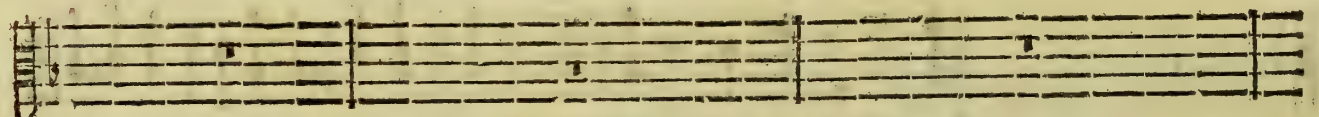
BASSE-CONTINUE.



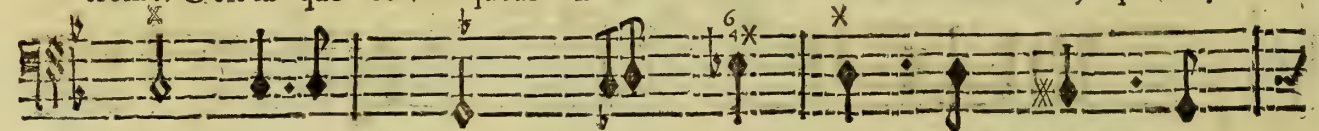
le aime, Dans ce Palais Renaud est arresté Par un charme fatal dont la force est ex-



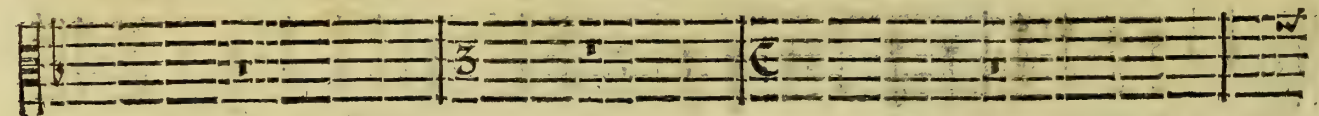
BASSE-CONTINUE.



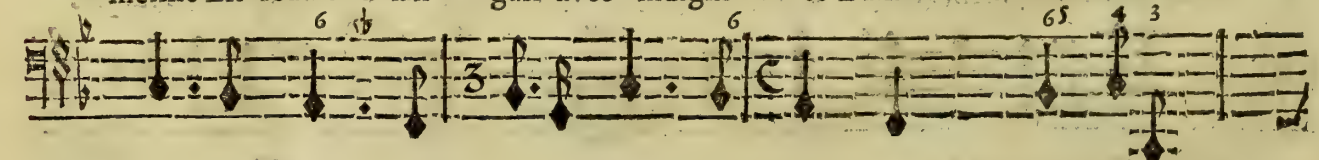
trême. C'est la que ce Vainqueur si fier si redouté Oubliant tout jusqu'à luy-



BASSE-CONTINUE.

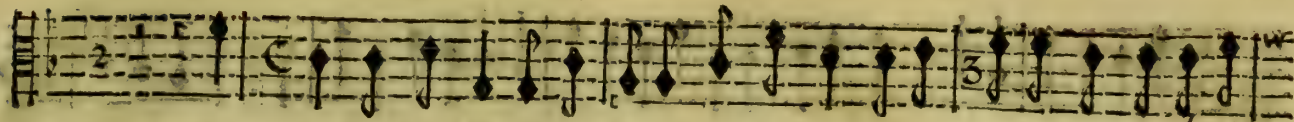


mesme Est reduit à lan- guir avec indigni- té Dans une molle oisive-

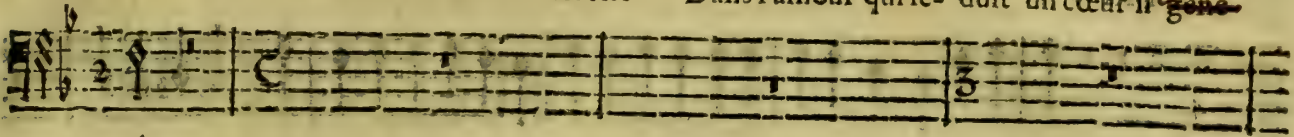


BASSE-CONTINUE.

ACTE QUATRIÈME.



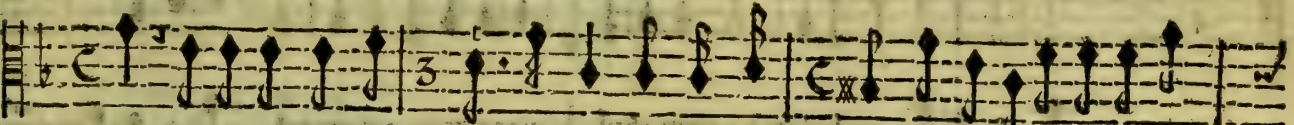
En- vain tout l'Enfer s'interesse Dans l'amour qui se- duit un cœur si ^{glori} ~~gene~~



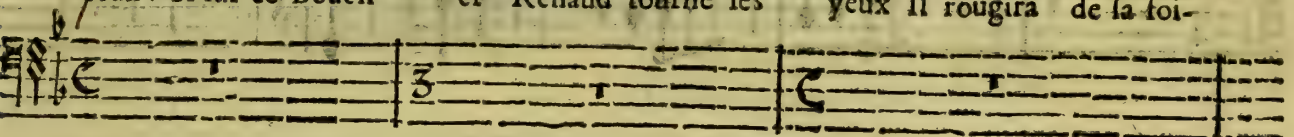
té.



BASSE-CONTINUE.



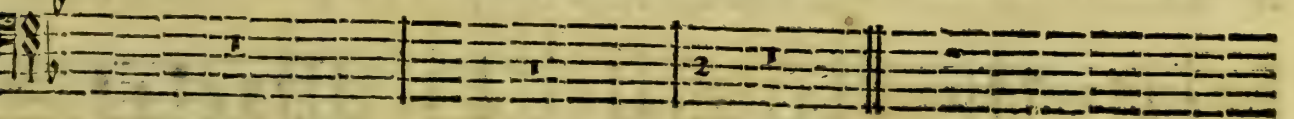
yeux : Si sur ce Boucli- et Renaud tourne les yeux Il rougira de sa foi-



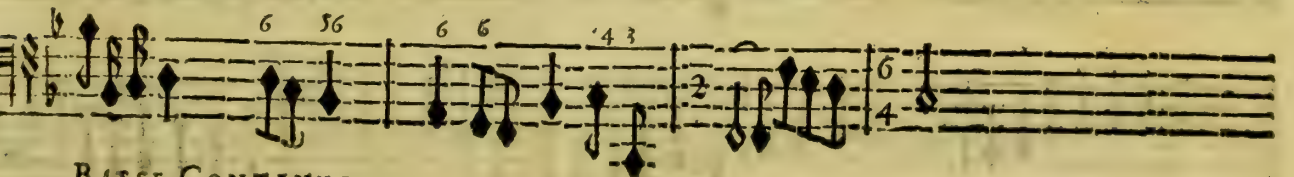
BASSE-CONTINUE.



bleffe, Et nous l'engagerons à partir de ces lieux.



BASSE-CONTINUE.



AIR. au sub - stitue -

A series of five musical staves, each with a treble and bass clef, containing rhythmic patterns of notes and rests. The notes are mostly quarter and eighth notes, with some rests. The staves are arranged vertically and are part of a larger musical score.

SCENE II.

LUCINDE, UBALDE, ET LE CHEVALIER DANOIS.

LUCINDE

Musical staff for Lucinde's vocal line, featuring a treble clef and a series of notes with stems pointing upwards. The notes are mostly quarter notes, with some eighth notes. There are some ornaments or trills indicated by small 't' marks above certain notes.

Voicy la charmante Retraite De la fellicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-

Musical staff for the Bass-Continue accompaniment, featuring a bass clef and a series of notes with stems pointing downwards. The notes are mostly quarter notes, with some eighth notes. There are some ornaments or trills indicated by small 't' marks above certain notes.

BASSE-CONTINUE.

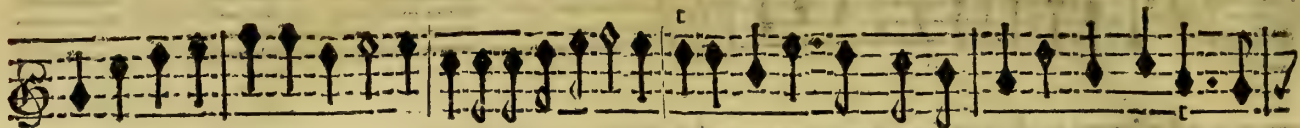
Musical staff for the vocal line, featuring a treble clef and a series of notes with stems pointing upwards. The notes are mostly quarter notes, with some eighth notes. There are some ornaments or trills indicated by small 't' marks above certain notes.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

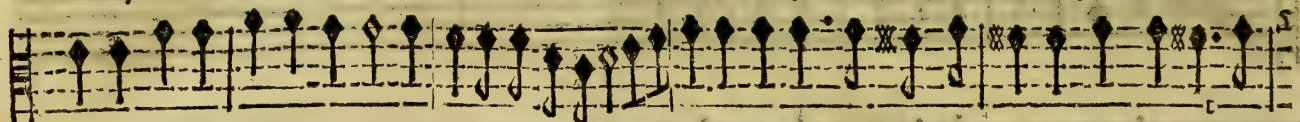
Musical staff for the Bass-Continue accompaniment, featuring a bass clef and a series of notes with stems pointing downwards. The notes are mostly quarter notes, with some eighth notes. There are some ornaments or trills indicated by small 't' marks above certain notes.

BASSE-CONTINUE.

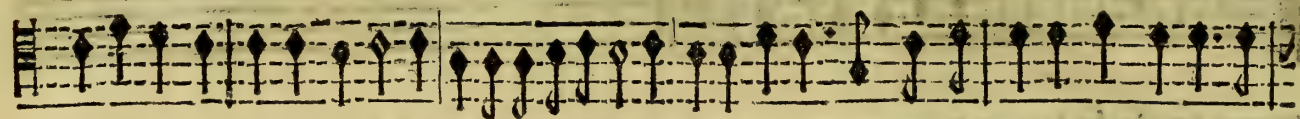
CHOEUR.



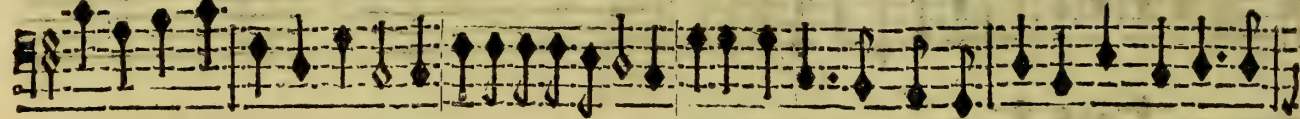
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



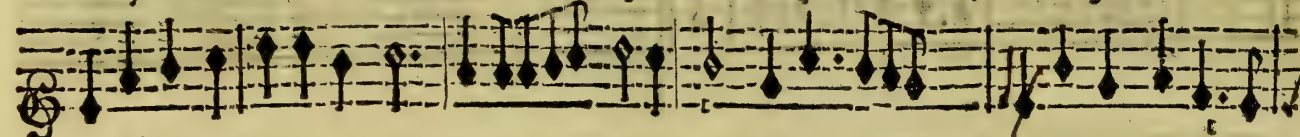
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour des Jeux & de l'A-



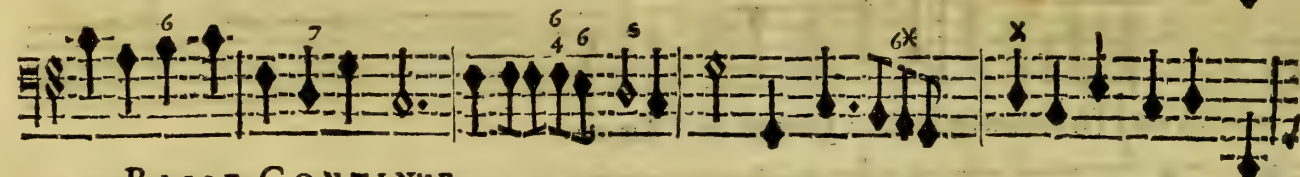
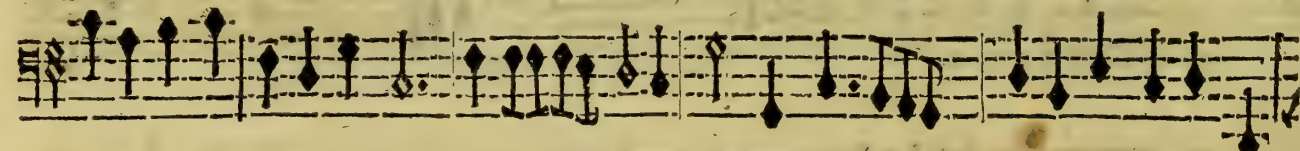
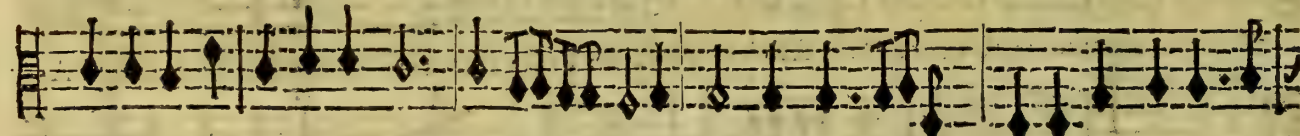
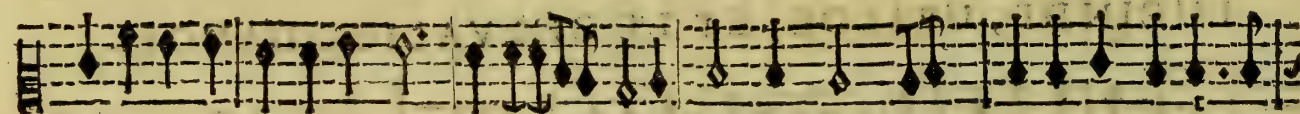
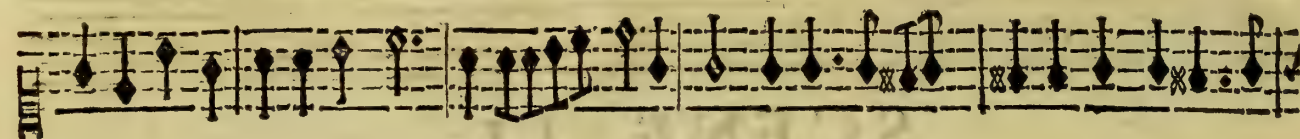
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



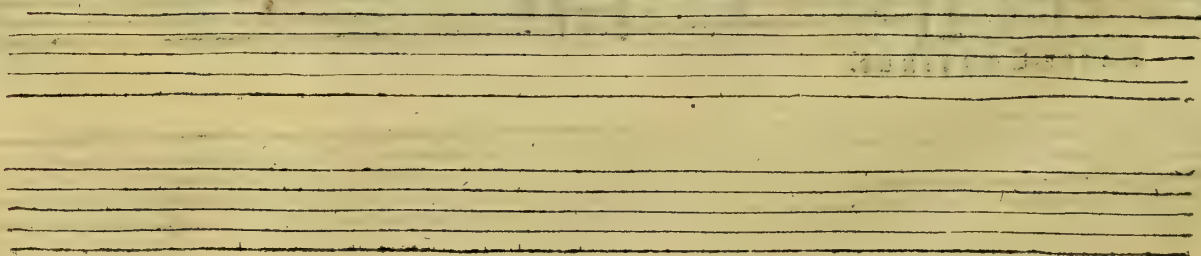
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



VIOLONS.

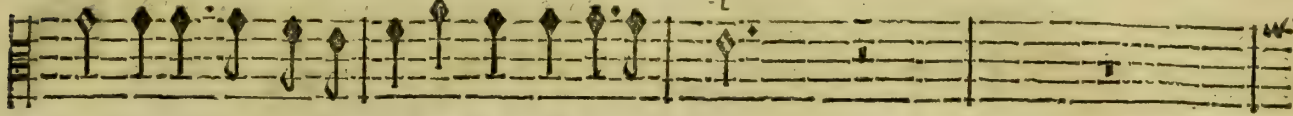


BASSE-CONTINUE.





mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



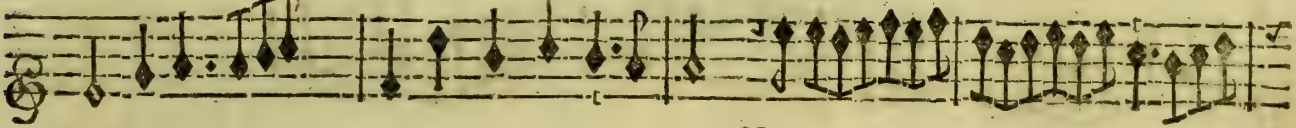
mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



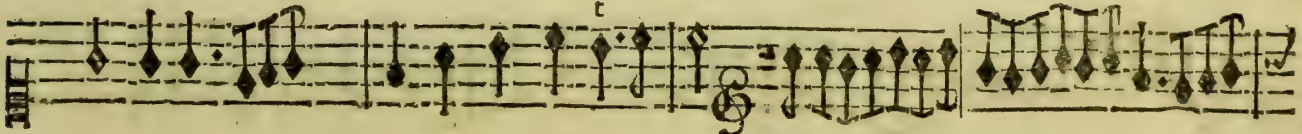
mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



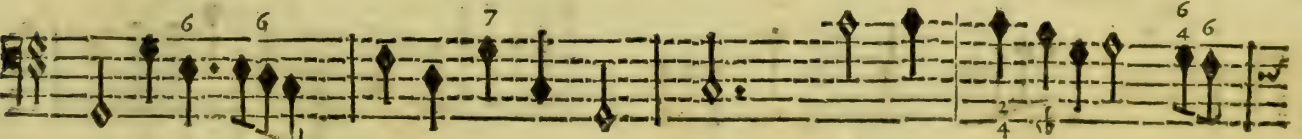
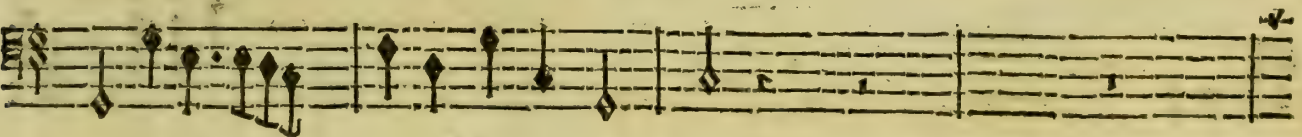
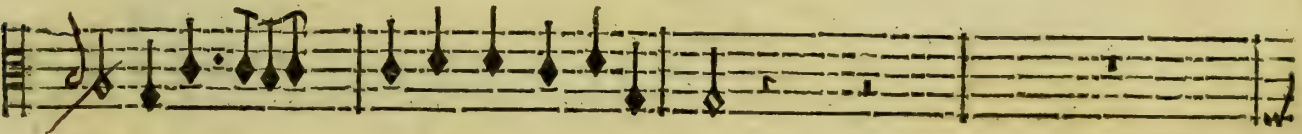
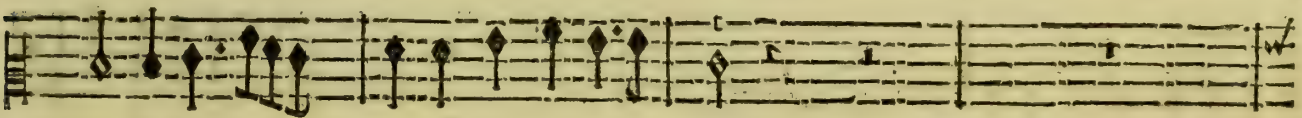
mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



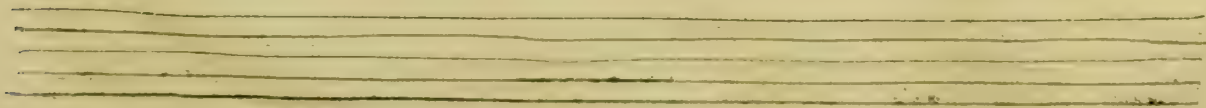
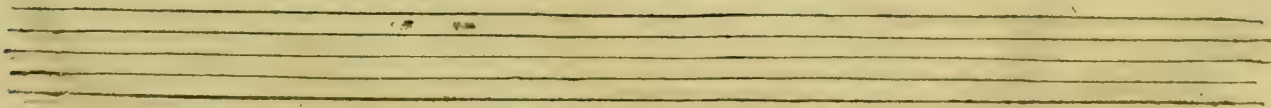
HAUTBOIS.

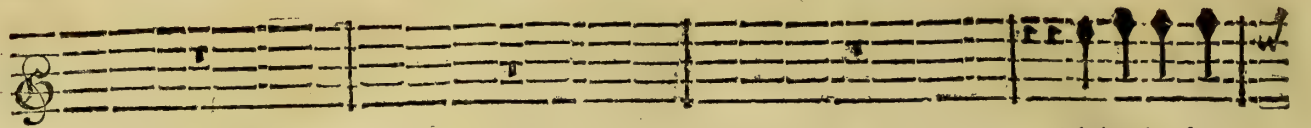


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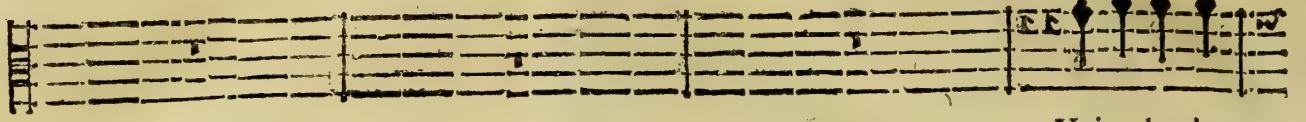


BASSE-CONTINUE.





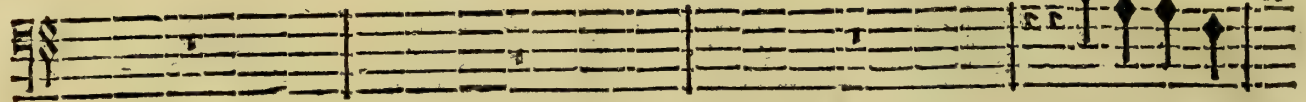
Voicy la char-



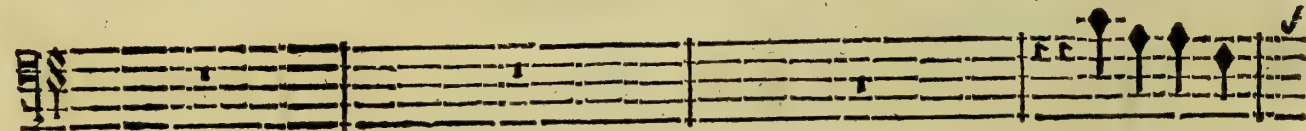
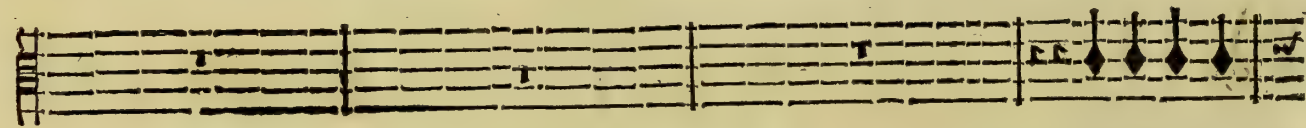
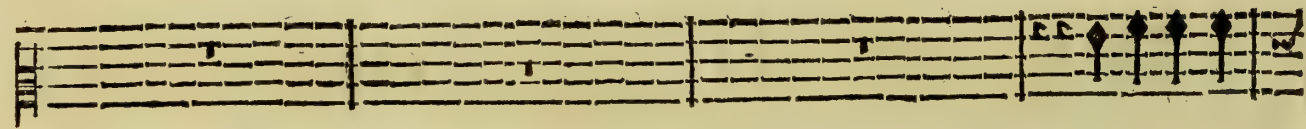
Voicy la char-



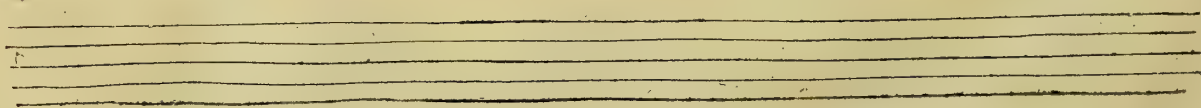
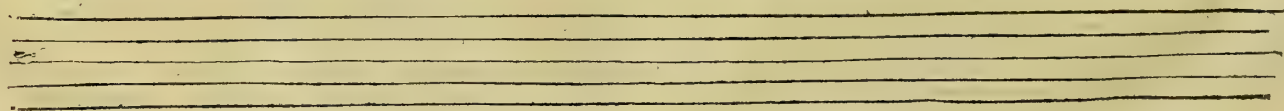
Voicy la char-



Voicy la char-



BASSE-CONTINUE.



mante Retraite De la felicite parfaite; Voicy l'heureux sejour des jeux & de l'a-

mante Retraite De la felicite parfaite; Voicy l'heureux sejour des jeux & de l'a-

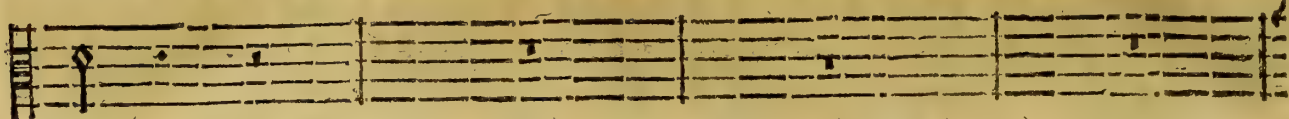
mante Retraite De la felicite parfaite; Voicy l'heureux sejour des jeux & de l'a-

mante Retraite De la felicite parfaite; Voicy l'heureux sejour des jeux & de l'a-

BASSE-CONTINUE.



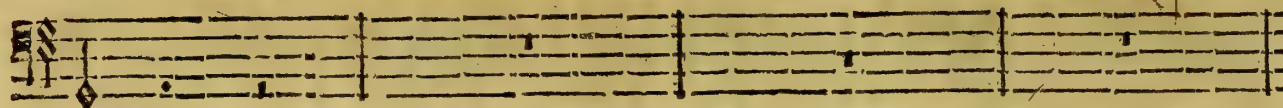
mour.



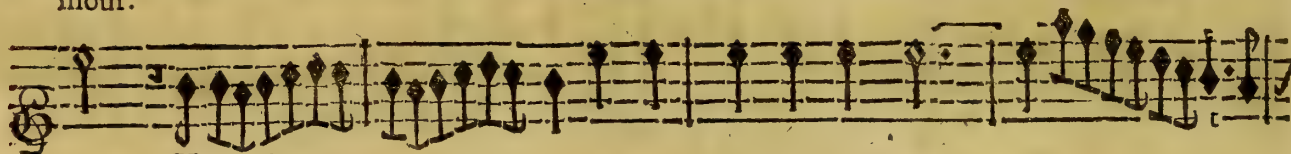
mour.



mour.



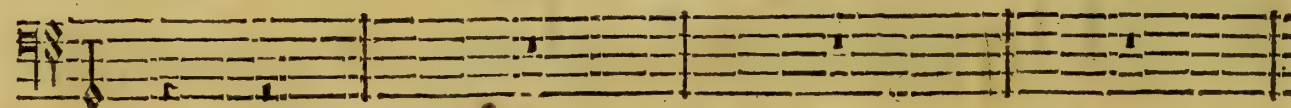
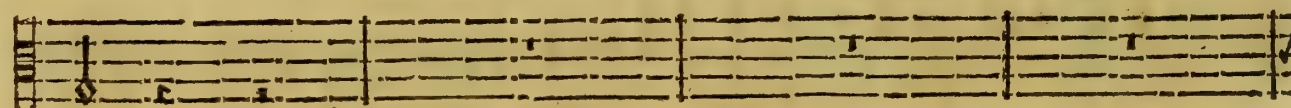
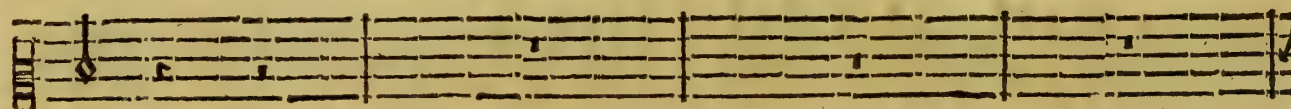
mour.



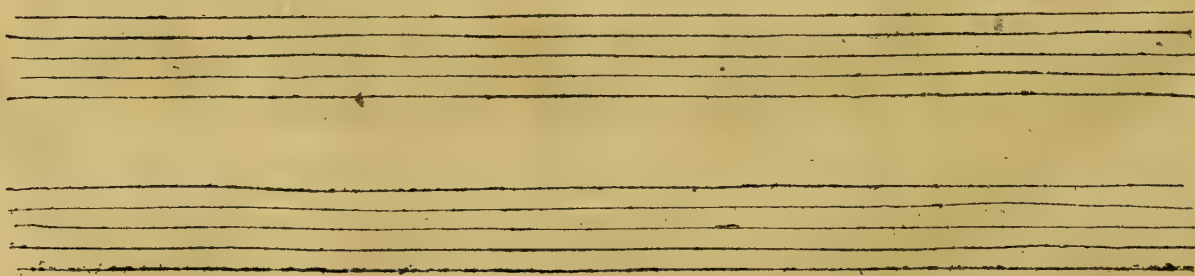
HAUTBOIS.

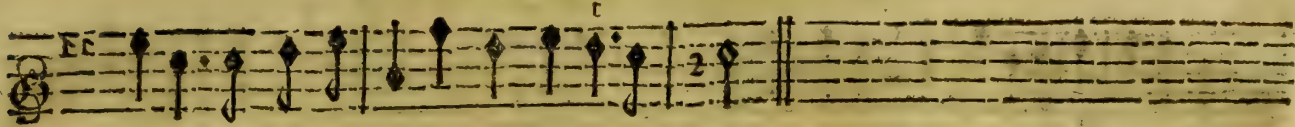


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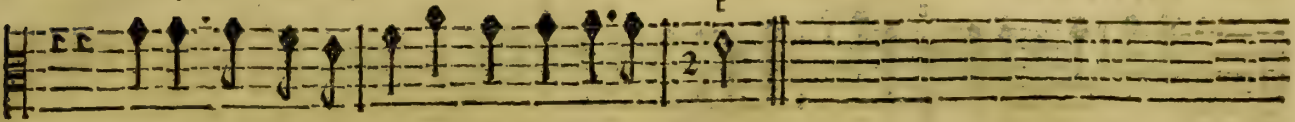


BASSE-CONTINU.





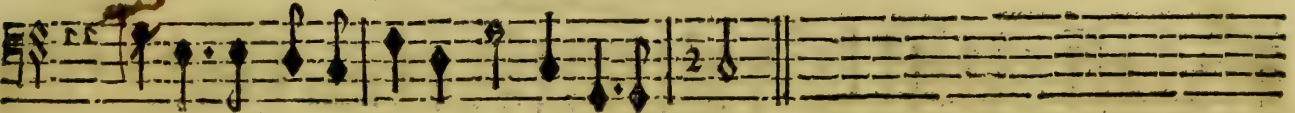
Voicy l'heureux sejour Des Jeux & de l'Amour.



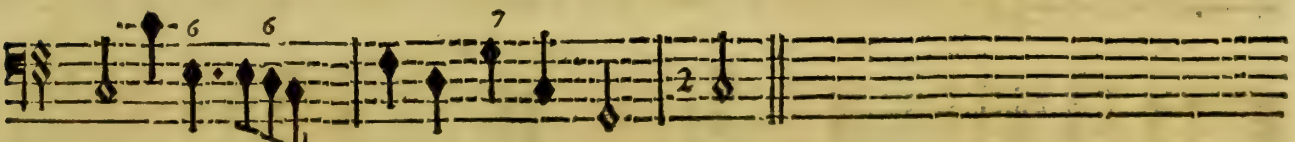
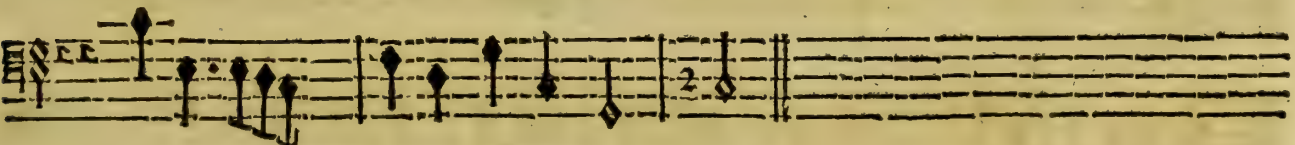
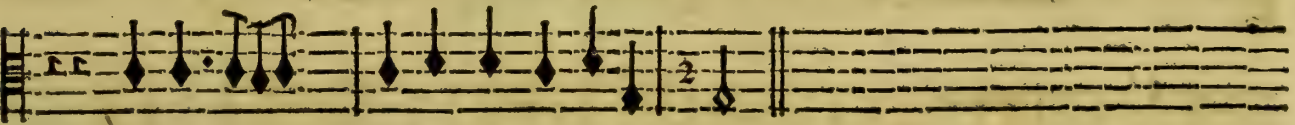
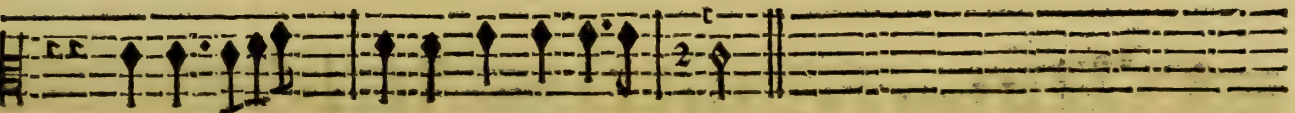
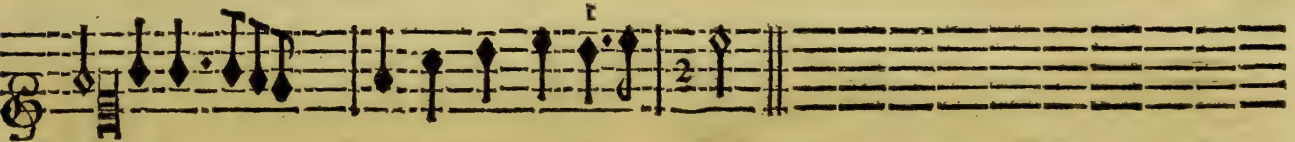
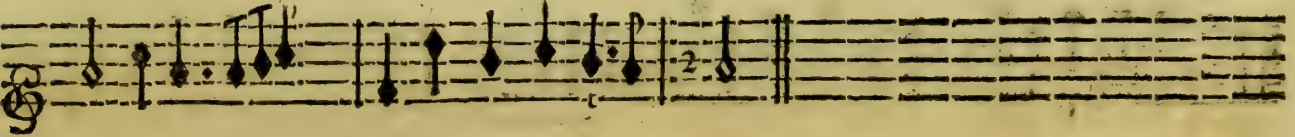
Voicy l'heureux sejour Des Jeux & de l'Amour.



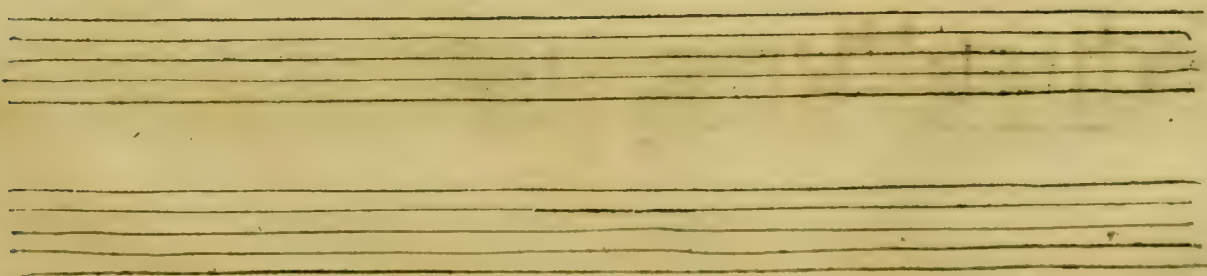
Voicy l'heureux sejour Des Jeux & de l'Amour.



Voicy l'heureux sejour Des Jeux & de l'Amour.



BASSE-CONTINUE.



2

GAVOTE.

2

2

2

2

2

2

2

2

2

Musical staff 1: Treble clef, 6/8 time signature, melodic line with various note values and rests.

CANARIES.

Musical staff 2: Treble clef, 6/8 time signature, accompaniment line with chords and rhythmic patterns.

Musical staff 3: Treble clef, 6/8 time signature, accompaniment line with chords and rhythmic patterns.

Musical staff 4: Treble clef, 6/8 time signature, accompaniment line with chords and rhythmic patterns.

Musical staff 5: Bass clef, 9/8 time signature, accompaniment line with chords and rhythmic patterns.



Musical staff 6: Treble clef, melodic line with various note values and rests.

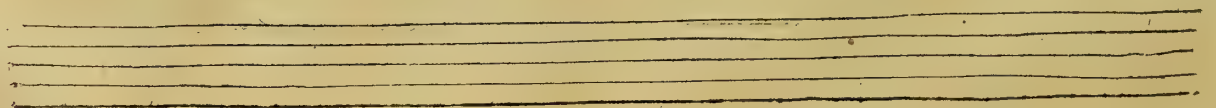
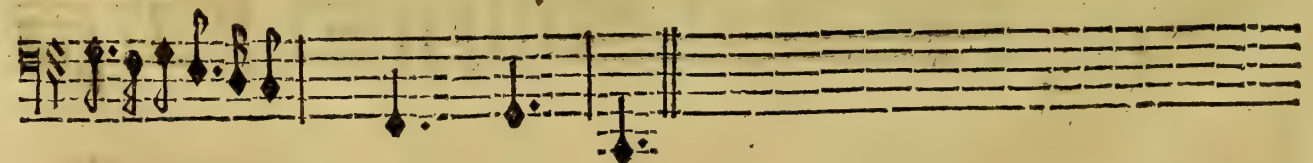
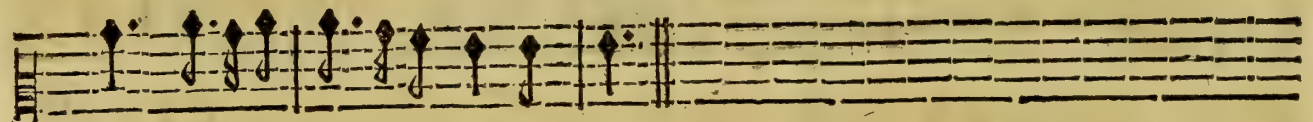
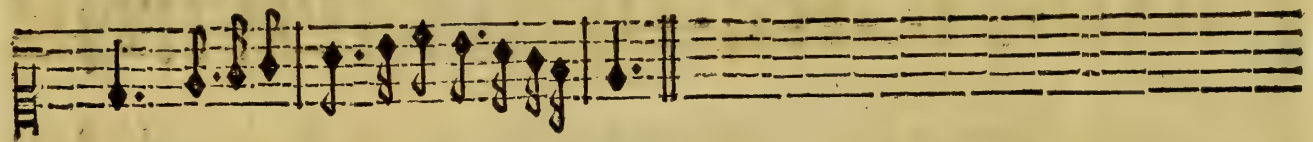
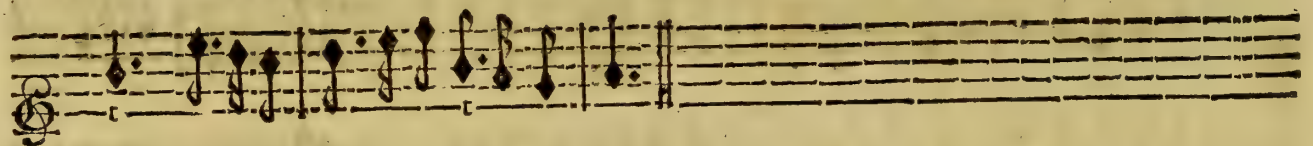
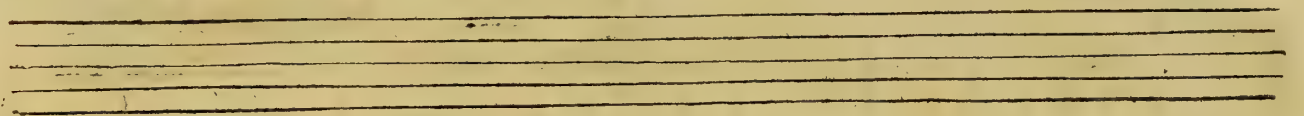
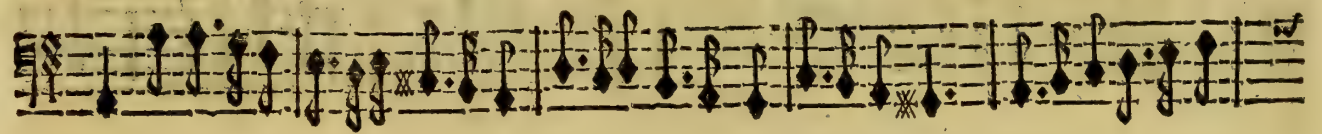
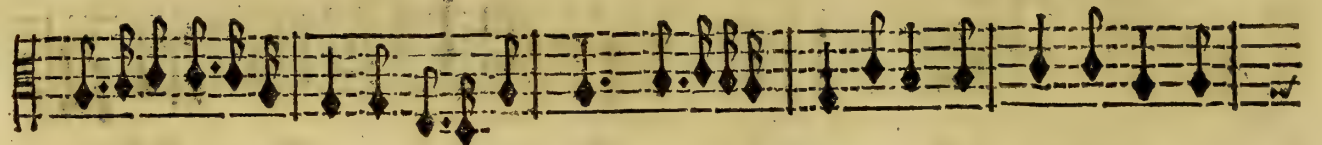
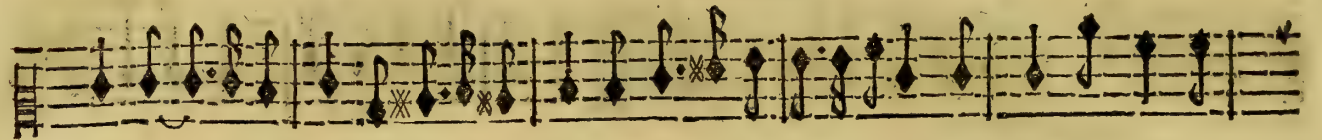
Musical staff 7: Treble clef, accompaniment line with chords and rhythmic patterns.

Musical staff 8: Treble clef, accompaniment line with chords and rhythmic patterns.

Musical staff 9: Treble clef, accompaniment line with chords and rhythmic patterns.

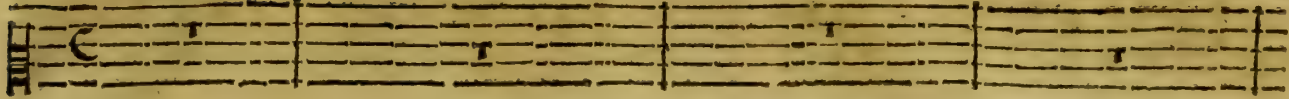
Musical staff 10: Bass clef, accompaniment line with chords and rhythmic patterns.





ACTE QUATRIÈME.

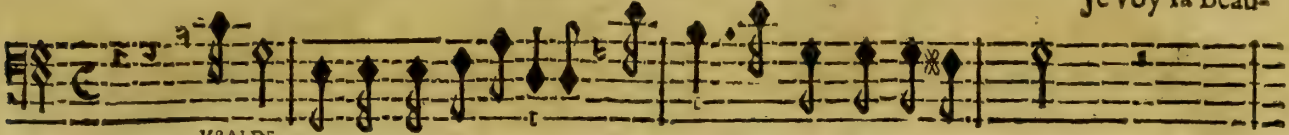
LUCINDE.



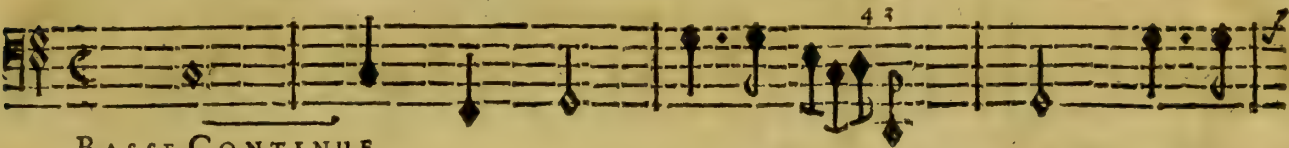
LE CHEVALIER.



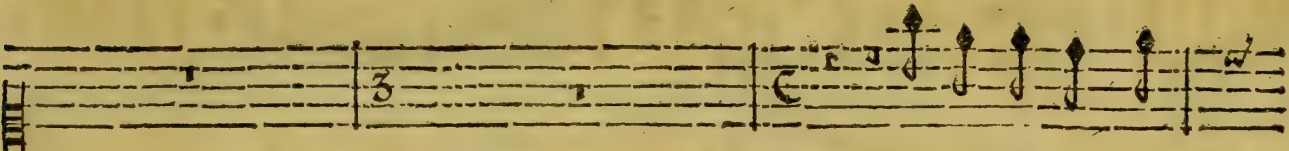
Je voy la Beau-



VBALDE. Allons, qui vous retient encore? Allons, c'est trop vous arre- ster.



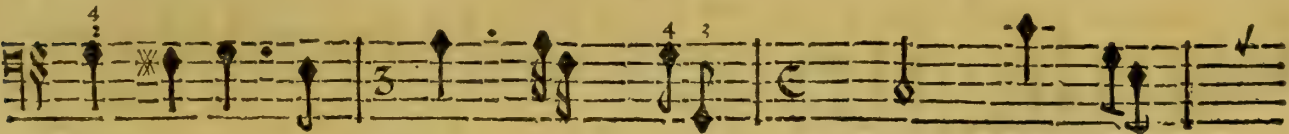
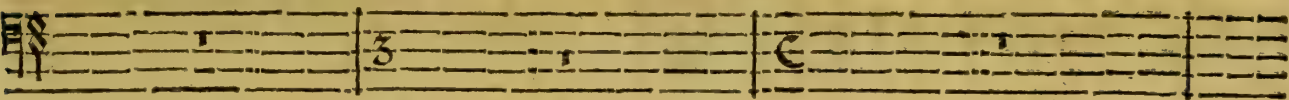
BASSE-CONTINUE.



Jamais dans ces beaux



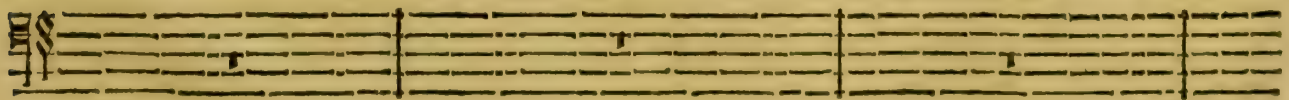
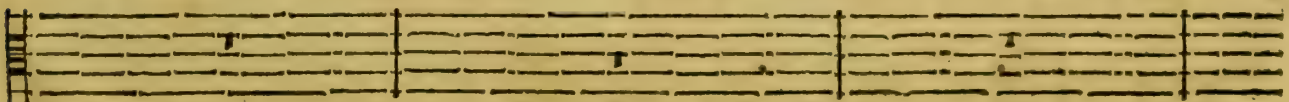
té que j'adore: C'est elle, je n'en puis dou- ter.



BASSE-CONTINUE.



lieux nostre attente n'est vaine, Le bien que nous cherchons se vient offrir à



BASSE-CONTINUE.

A musical staff with a treble clef, containing a series of eighth notes and a fermata over the final note.

nous, Et pour l'avoir trouvé sans peine No⁹ ne l'ẽ trouvs pas moıs doux. Et pour l'avoir trouvé sans

An empty musical staff with a treble clef.

An empty musical staff with a treble clef.

A musical staff with a bass clef and figured bass notation. The figures are: 6, 6, X, 6, 6X, 4, X, X, 66X, 66X.

BASSE-CONTINUE.

A musical staff with a treble clef, containing a series of eighth notes and a fermata over the final note.

peine Nous ne l'en trouvons pas moins

An empty musical staff with a treble clef.

An empty musical staff with a treble clef.

A musical staff with a bass clef and figured bass notation. The figures are: 6, 6.

BASSE-CONTINUE.

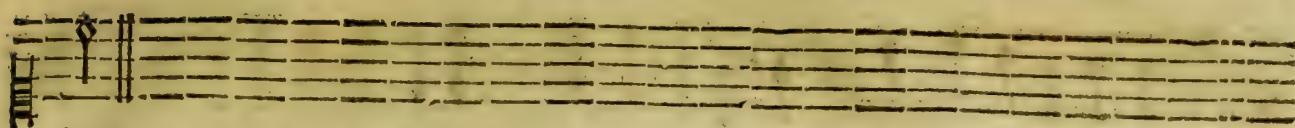
An empty musical staff with a treble clef.

An empty musical staff with a treble clef.

An empty musical staff with a treble clef.

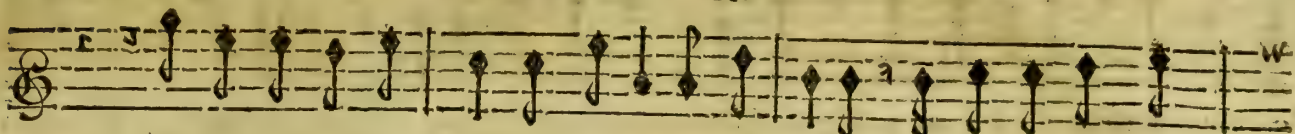
An empty musical staff with a treble clef.

An empty musical staff with a treble clef.



doux.

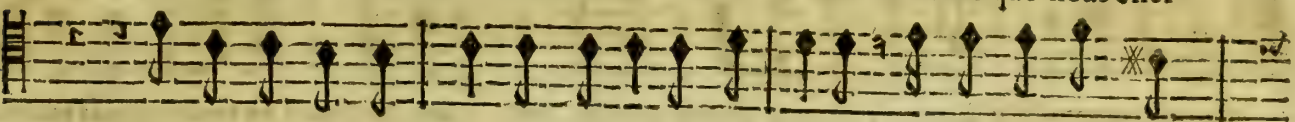
CHOEUR.



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



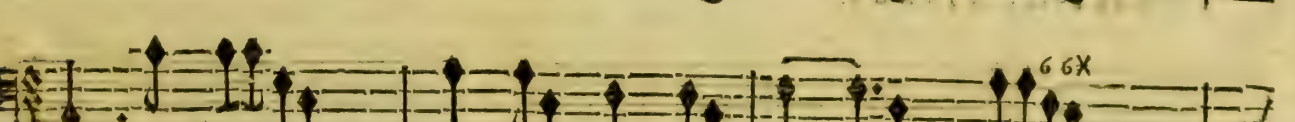
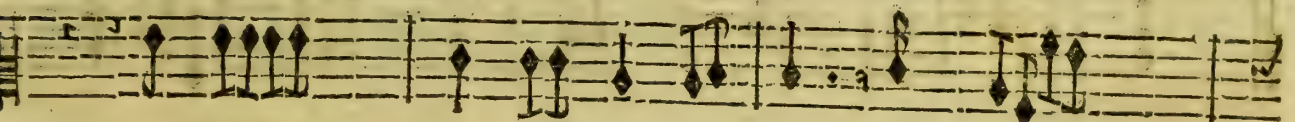
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



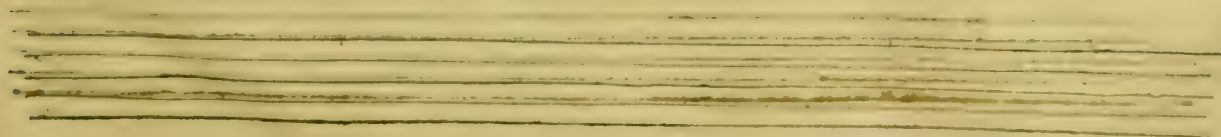
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



VIOLONS.



BASSE-CONTINUE.



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

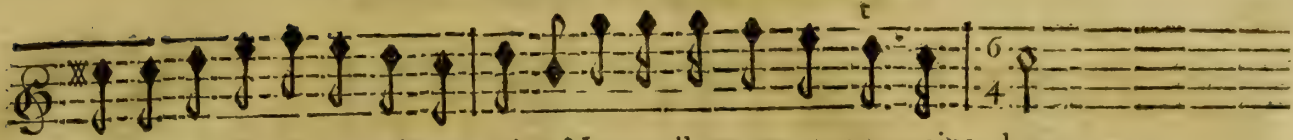
chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

BASSE-CONTINUE.

BASSE-CONTINUE



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



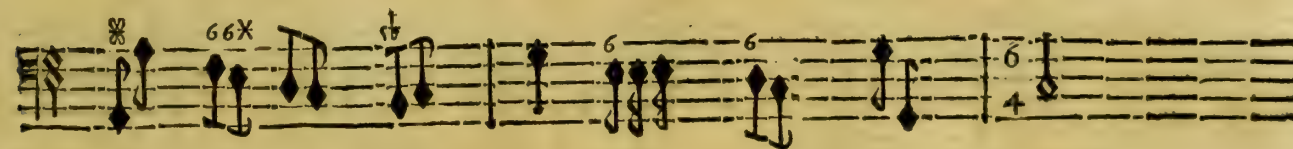
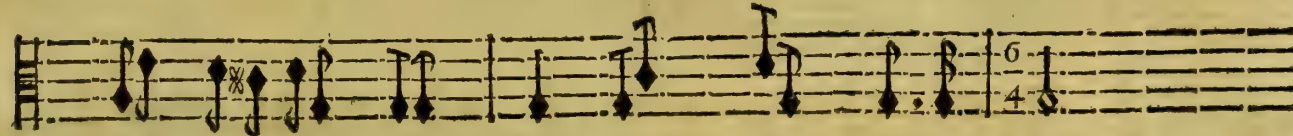
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



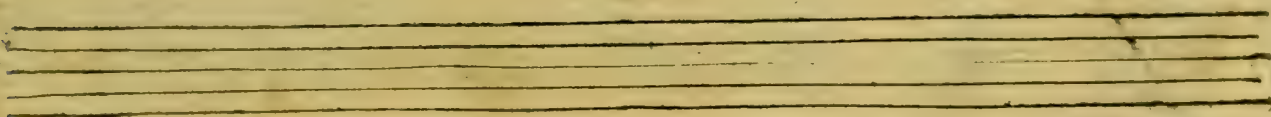
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



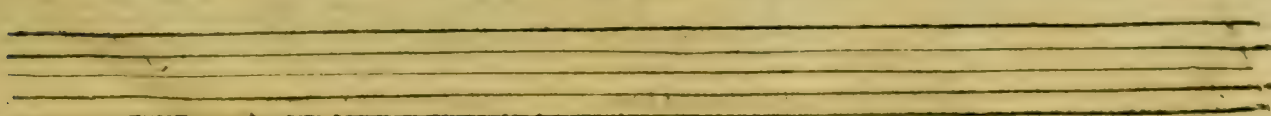
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



BASSE-CONTINUE.

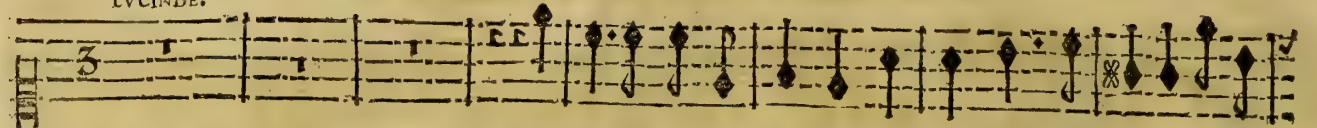


On reprend l'Air Voicy la charmante Retraite. page 173.



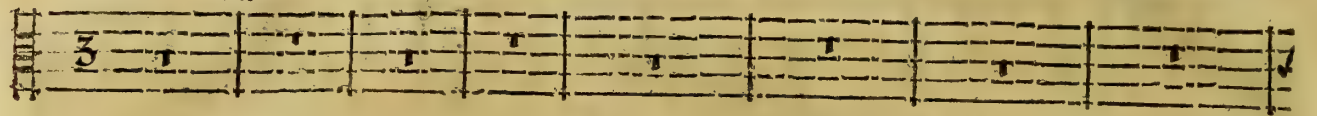
ARMIDE, TRAGEDIE.

LUCINDE.

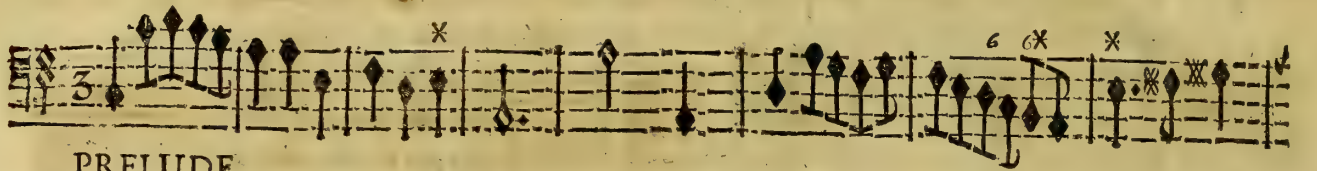
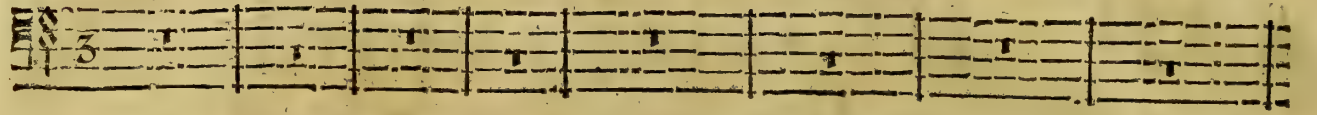


Enfin je voy l'Amant pour qui mon cœur soupire, Je re-

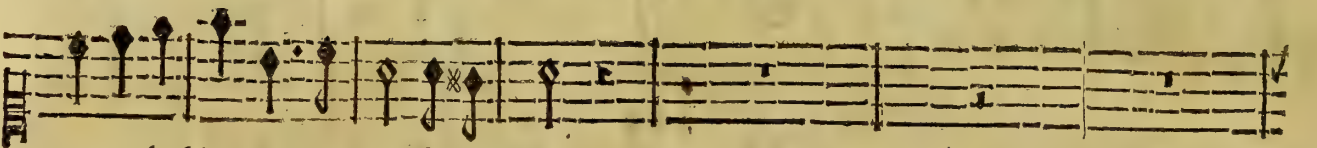
LE CHEVALIER



VBALÉ.



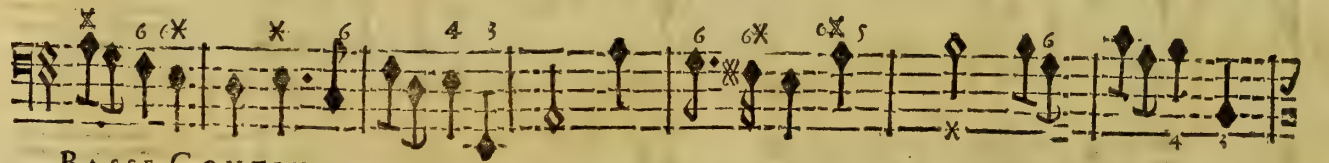
PRELUDE.



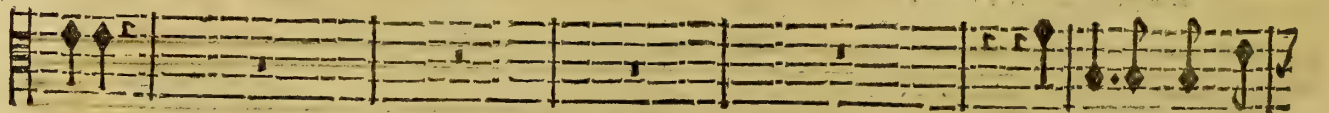
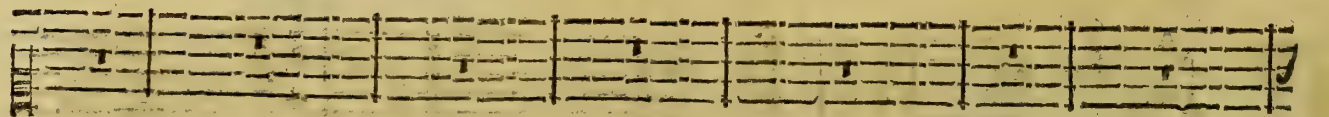
trouve le bien que j'ay tant souhaité.



Puis-je voir icy la Beauté qui m'a soumis à son Em-

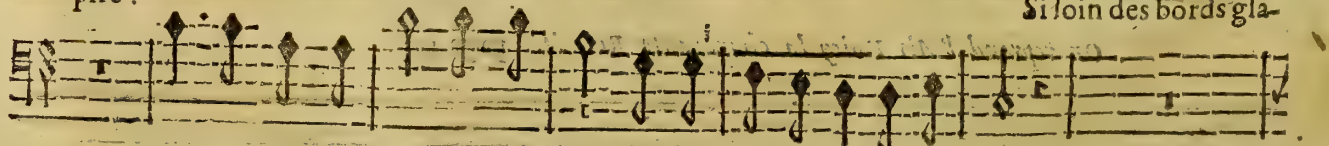


BASSE-CONTINUE.



pire ?

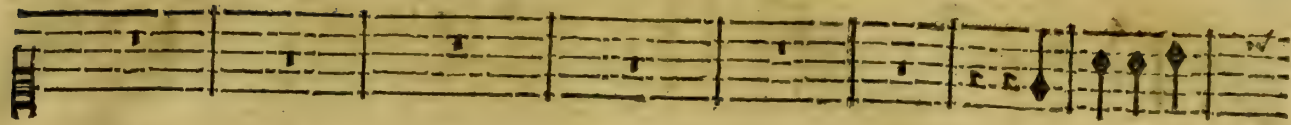
Si loin des bords gla-



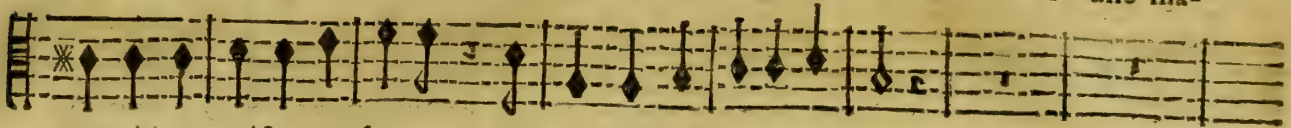
Non, ce n'est qu'un charme trompeur Dont il faut garder vostre cœur.



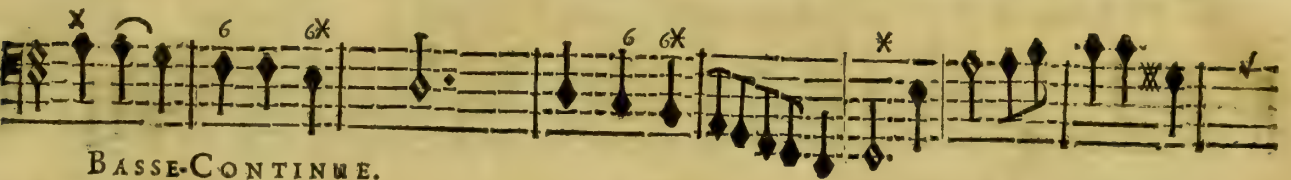
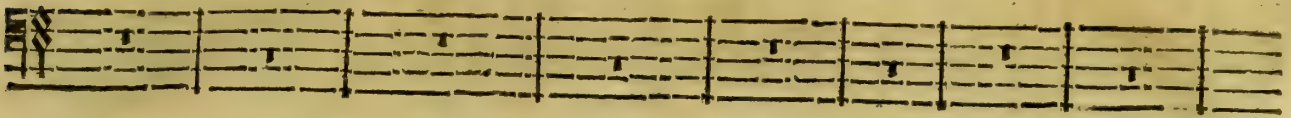
BASSE-CONTINUE.



Par - une ma-



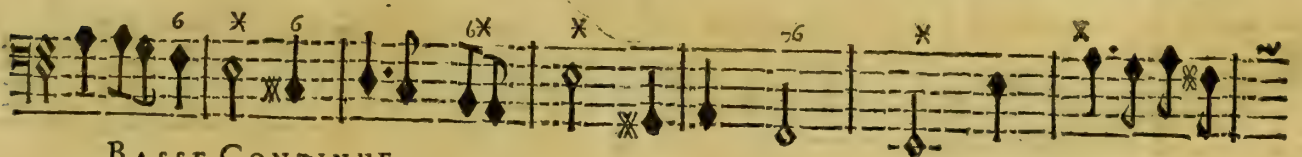
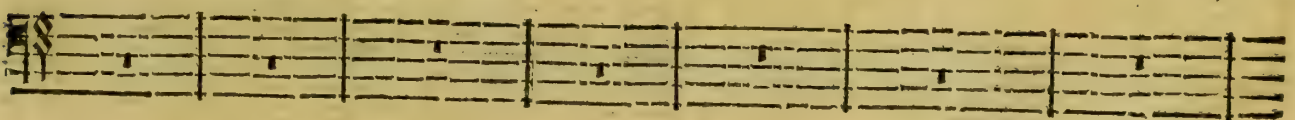
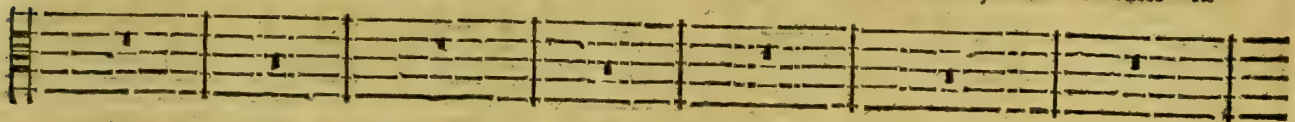
cez où vous pristes naissance, Qui peut vous offrir à mes yeux ?



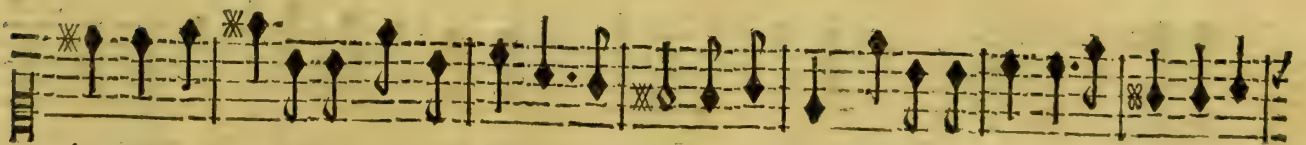
BASSE-CONTINUE.



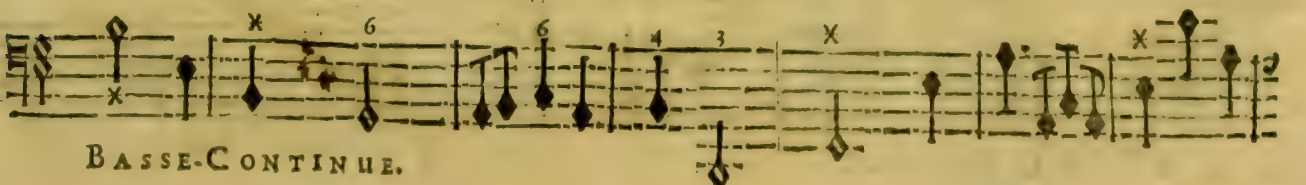
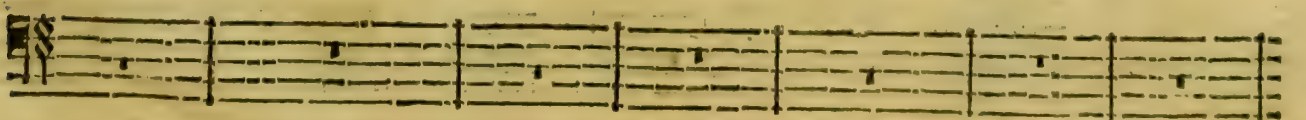
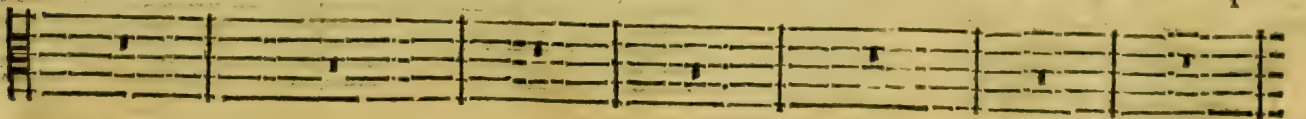
gique puissance Armide m'a conduite en ces aimables lieux, Et je vivois dans la



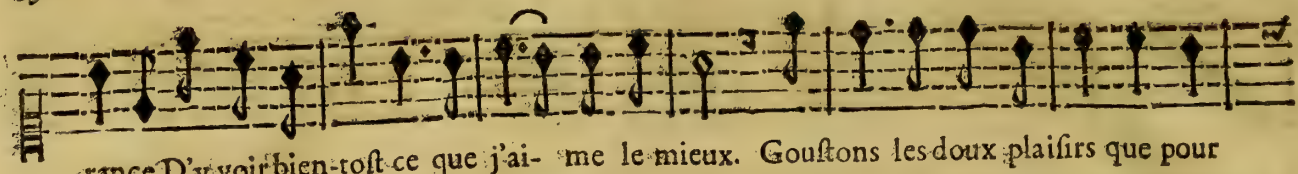
BASSE-CONTINUE.



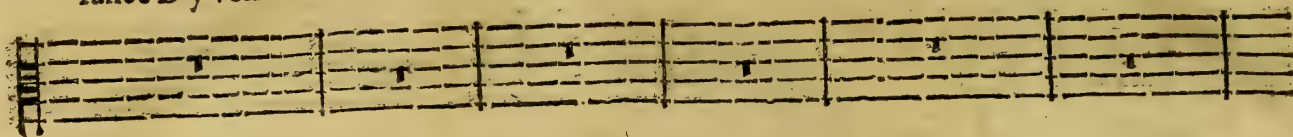
douce esperance D'y voir bien-tost ce que j'aime le mieux. Et je vivois dans la douce espe-

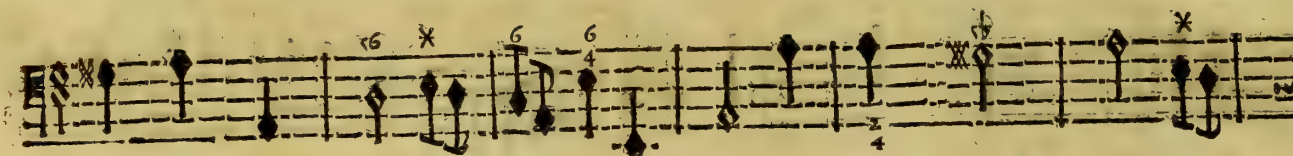


BASSE-CONTINUE.

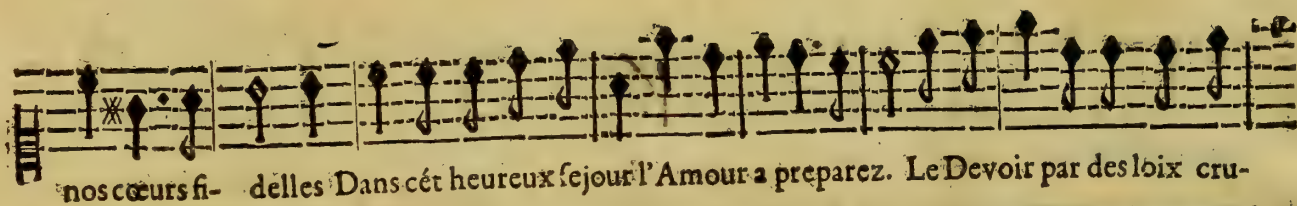


rance D'y voir bien-tost ce que j'ai-me le mieux. Goustons les doux plaisirs que pour

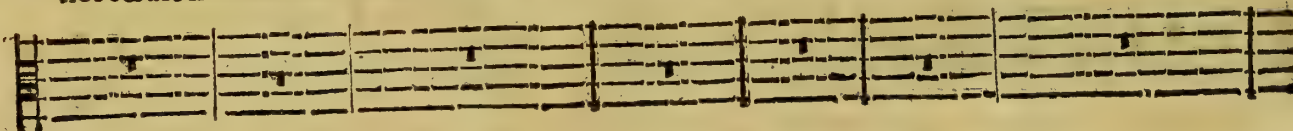




BASSE-CONTINUE.



nos cœurs fi-delles Dans cét heureux sejour l'Amour a preparez. Le Devoir par des loix cru-

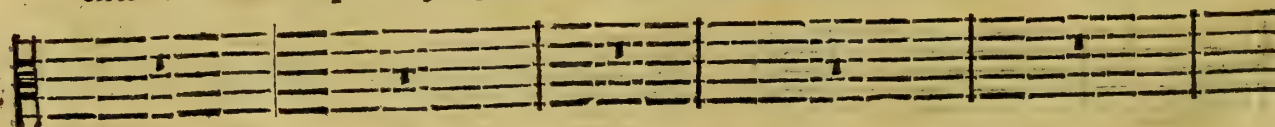
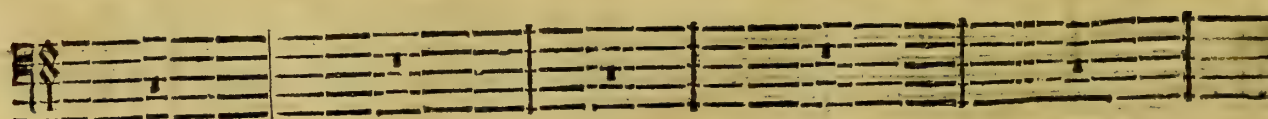




BASSE-CONTINUE.

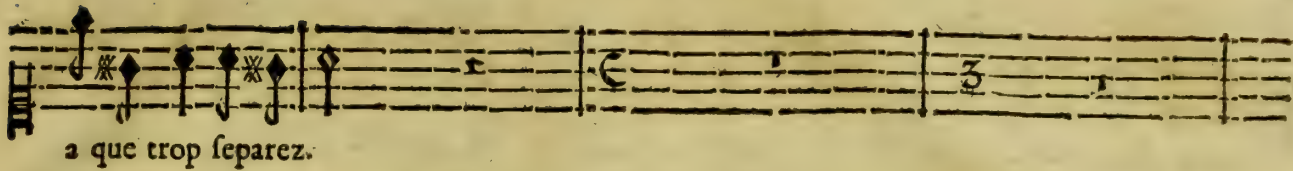


elles Ne nous a que trop separez. Le Devoir par des loix cruelles Ne nous

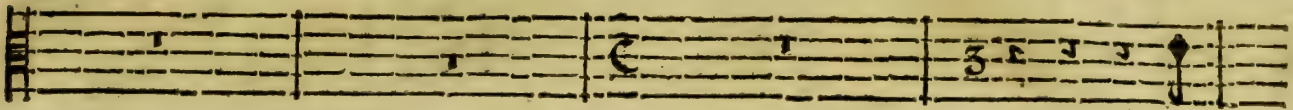




BASSE-CONTINUE.

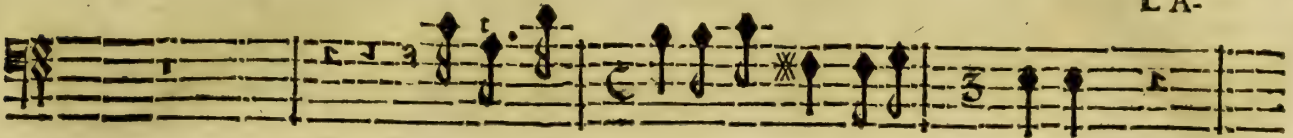
ACTE QUATRIESME:



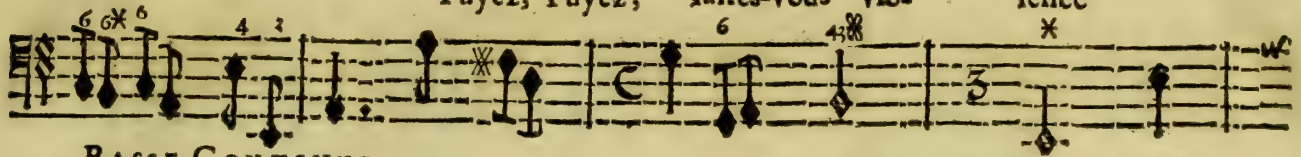
a que trop separez.



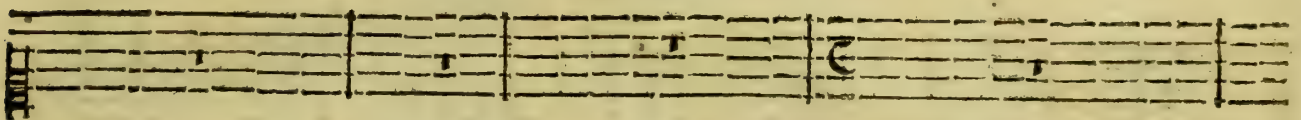
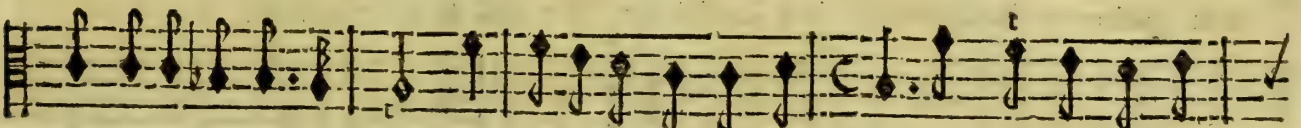
L'A-



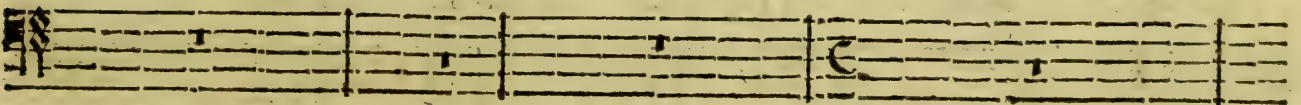
Fuyez, Fuyez, faites-vous vio- lence



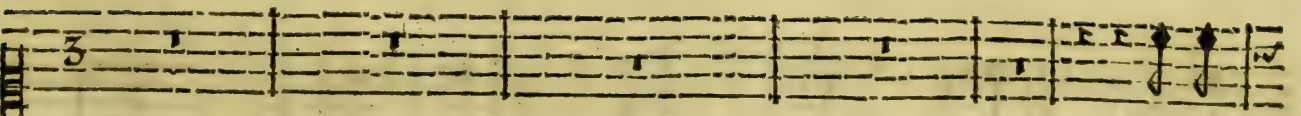
BASSE-CONTINUE.

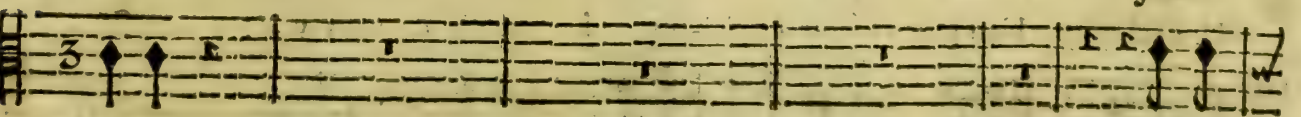
mour ne me le permet pas. Contre de si charmants ap- pas Mon cœur est sans def-




BASSE-CONTINUE.

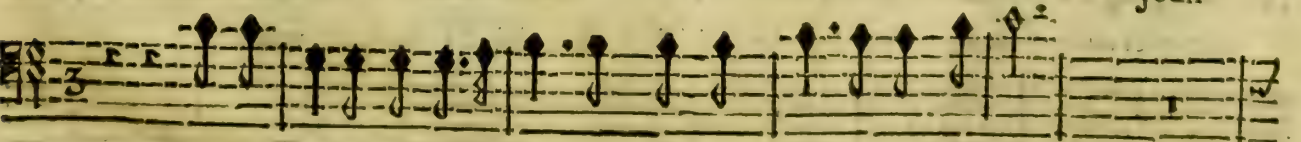


Jouïf.

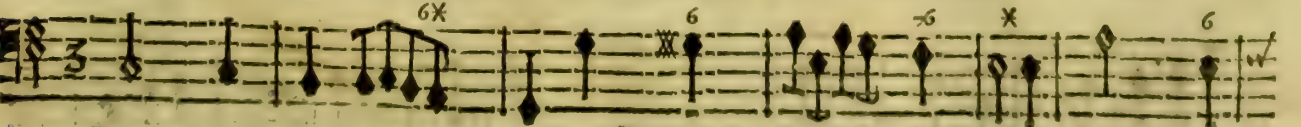


fense.

Jouïf.



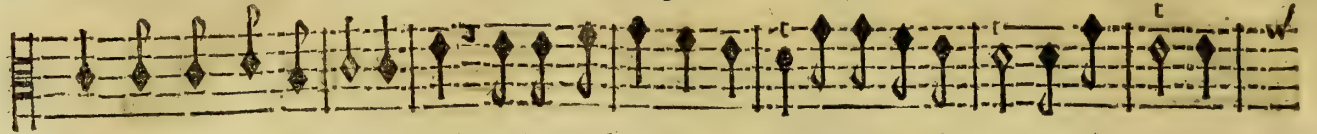
Est-ce la ceste fermeté Dont vous vous estes tant vanté?



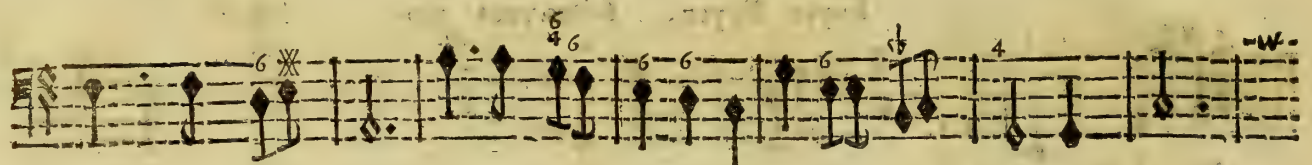
BASSE-CONTINUE.



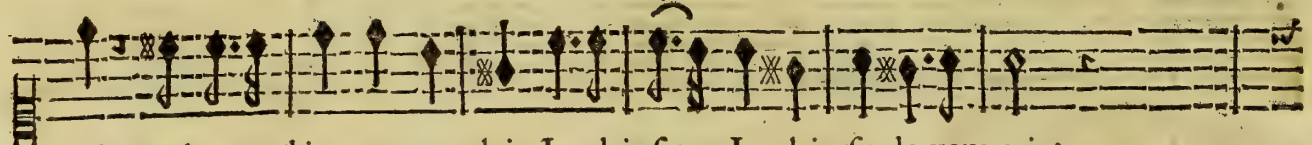
sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



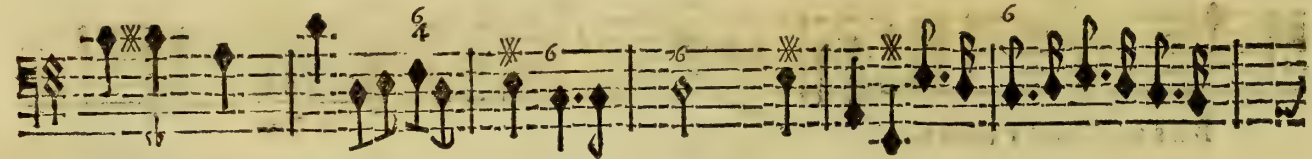
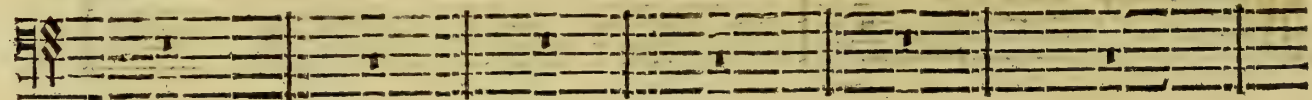
BASSE-CONTINUE.



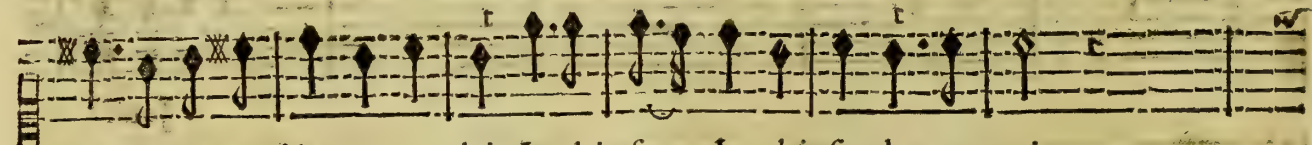
Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



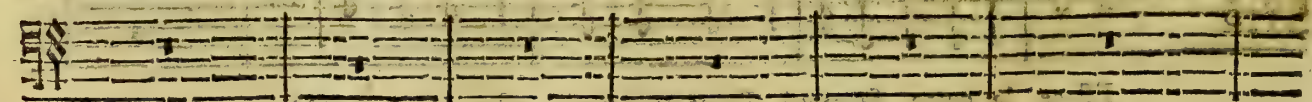
BASSE-CONTINUE.



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?

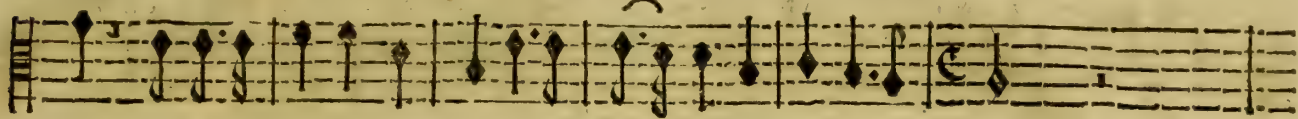


BASSE-CONTINUE.

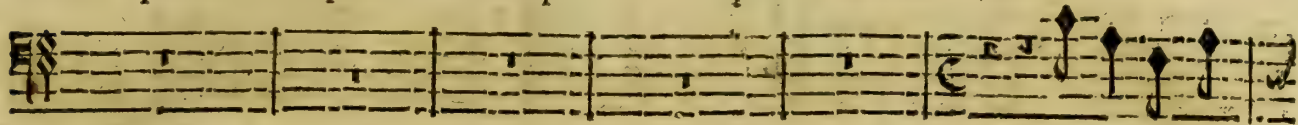
ACTE QUATRIÈME.



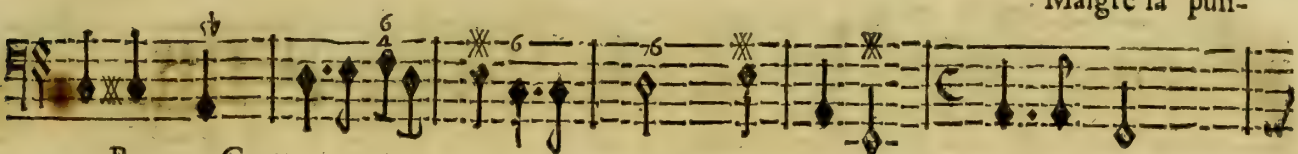
Hé! quel autre bien peut va-loir Le plai-sir Le plai-sir de vous voir?



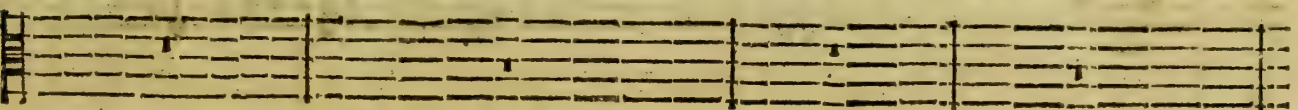
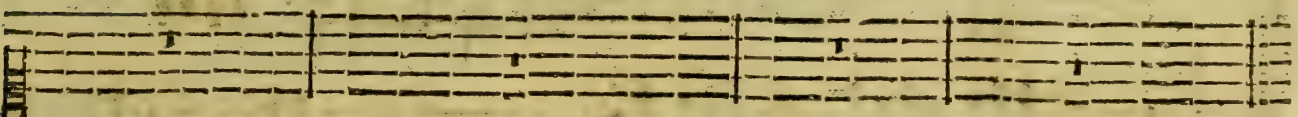
Hé! quel autre bien peut va-loir Le plai-sir Le plai-sir de vous voir?



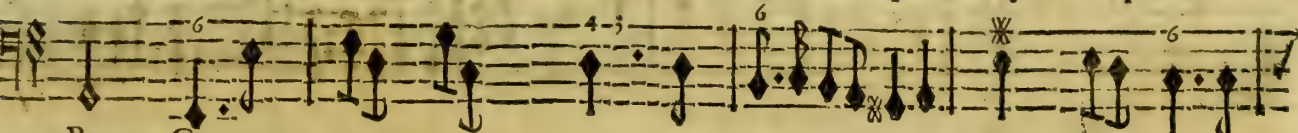
Malgré la puif-



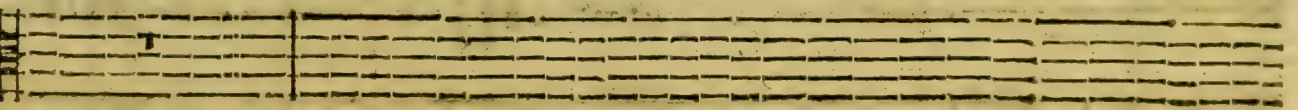
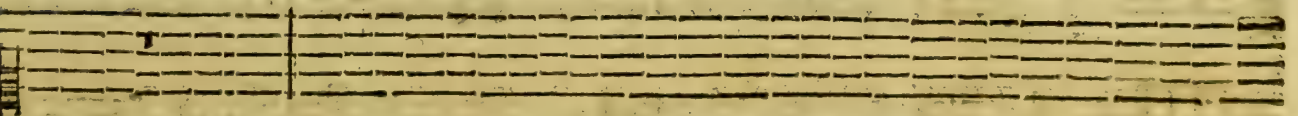
BASSE-CONTINUE.



sance infernale, Malgré vous-mesme il faut vous détromper. Ce Sceptre d'or peut dissiper Une er-



BASSE-CONTINUE.



reur si fatale.



BASSE-CONTINUE,

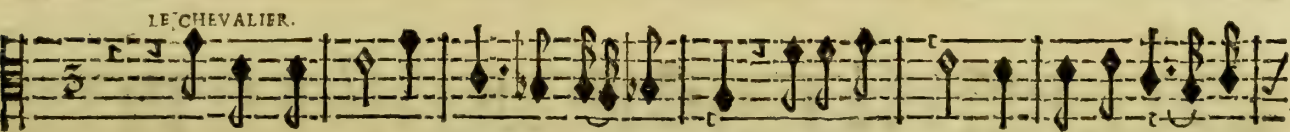
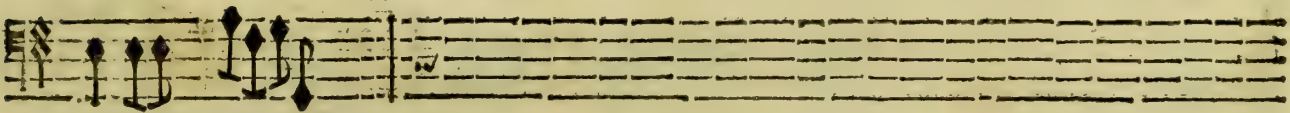
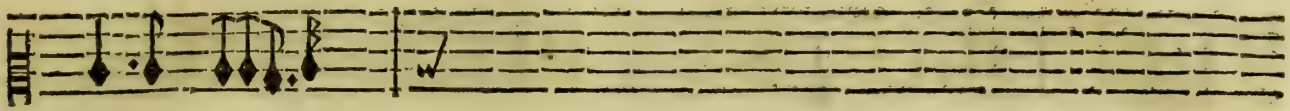
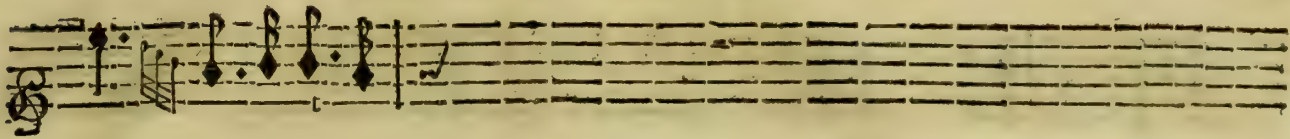
B b

SCENE III.

UBALDE, LE CHEVALLIER DANOIS.

vif.
PRELUDE.

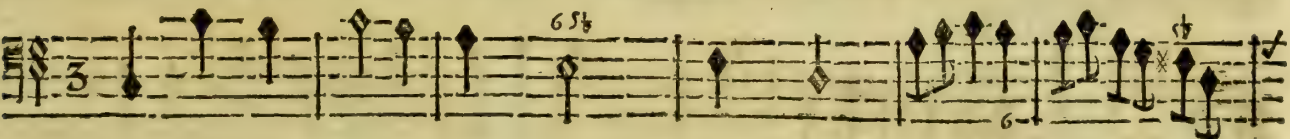
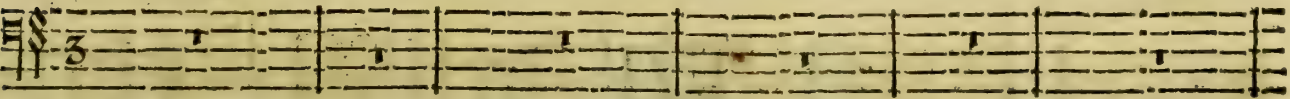




LE CHEVALIER.

Je tourne en vain les yeux de toutes parts Je ne voy plus cette Beauté si-

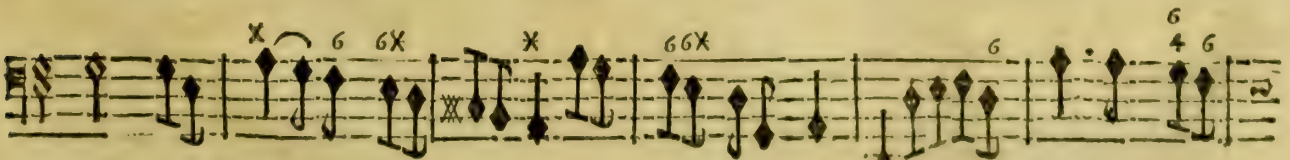
VBAUDE.



BASSE-CONTINUE.

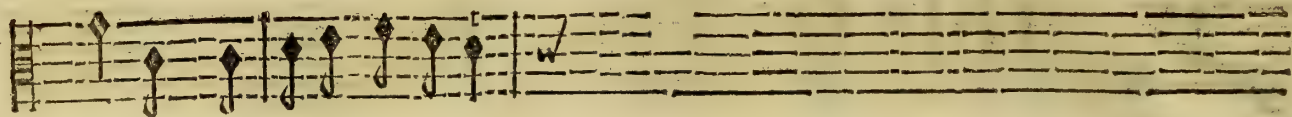


chere. Elle eschape à mes regards Comme une vapeur legere. Elle eschape à mes re-

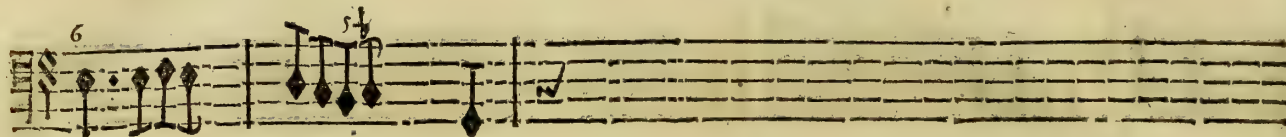


BASSE-CONTINUE.

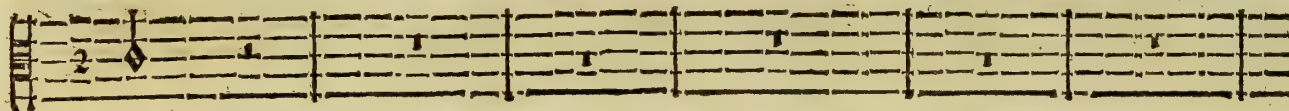
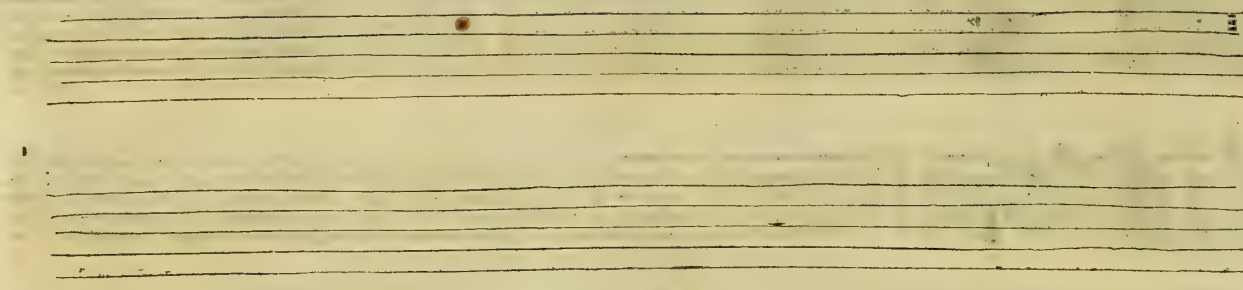
Bb ij



gards Comme une vapeur lege-



BASSE-CONTINUE.



re,



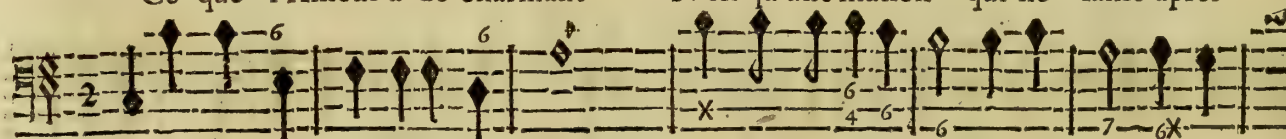
VIOLON.



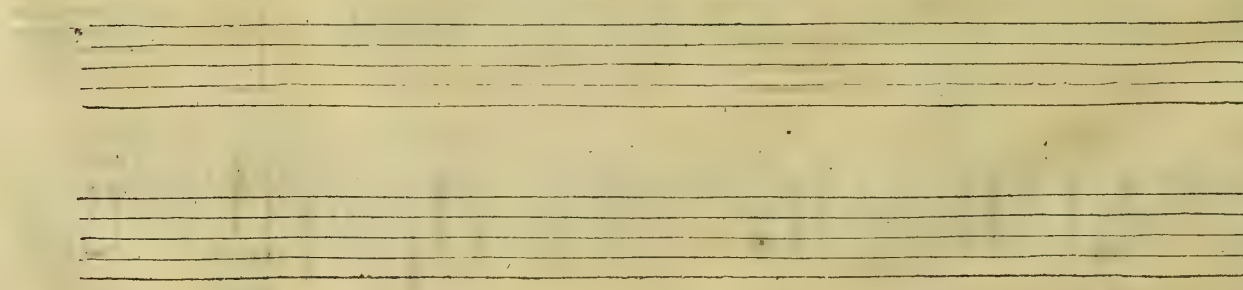
VIOLON.



Ce que l'Amour a de charmant N'est qu'une illusion qui ne laisse apres



BASSE-CONTINUE.



elle Qu'une honte eter- nelle. Ce que l'Amour a de charmant N'est qu'un fur-

BASSE-CONTINUE.

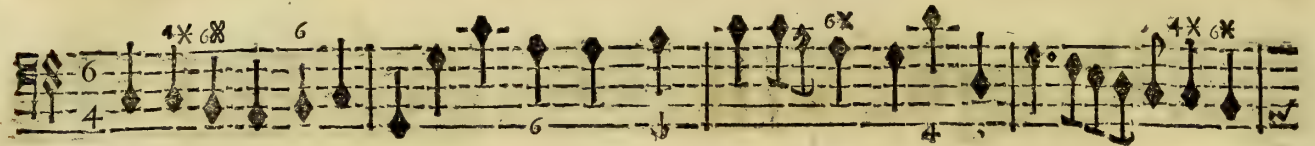
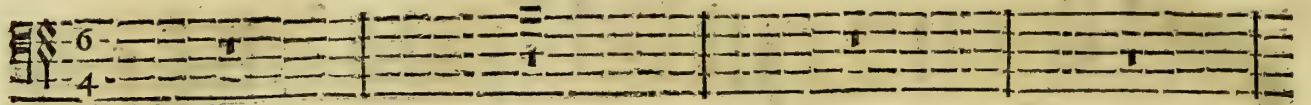
Je

neste enchantement. Ce que l'amour a de charmant N'est qu'un funeste enchante- ment.

BASSE-CONTINUE.



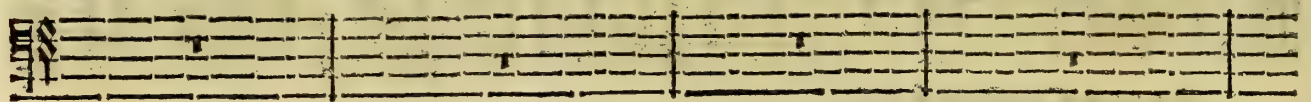
vo y le danger où s'expose Un cœur qui ne fuit pas un charme si puissant. Je voy le dan-



BASSE CONTINUE.



ger où s'expose Un cœur qui ne fuit pas un charme si puissant. Que vous estes heu-



BASSE-CONTINUE.



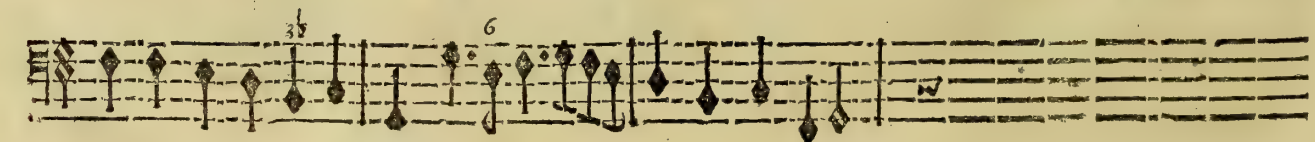
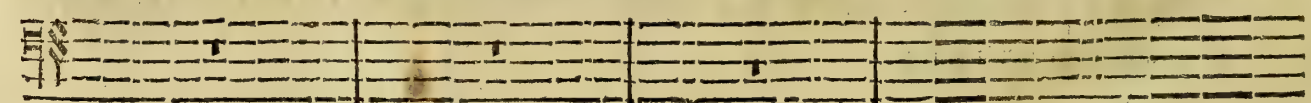
reux si vous estes exempt Des foibleffes que l'amour cause! Que vous estes heu-



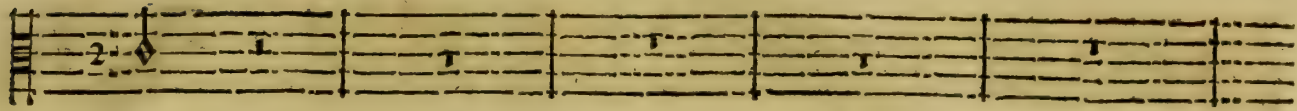
BASSE-CONTINUE.



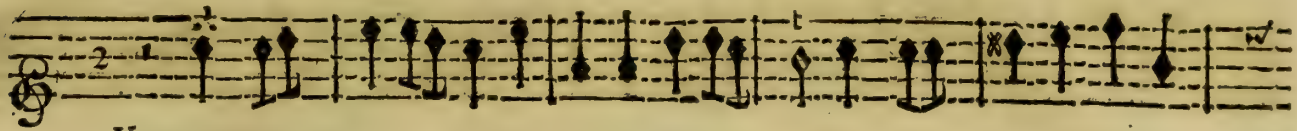
reux si vous estes exempt Des foibleffes que l'amour cau-



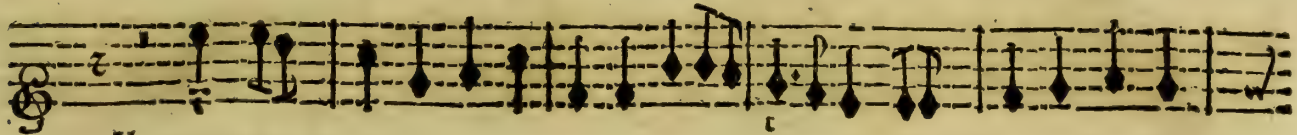
BASSE-CONTINUE.



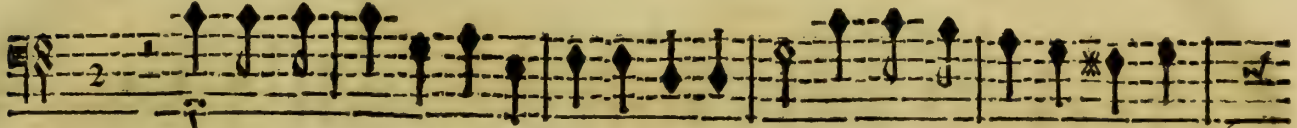
fe.



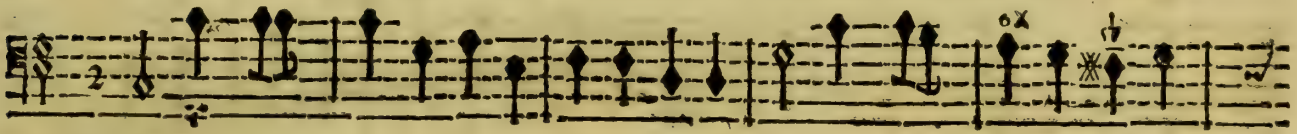
VIOLONS.



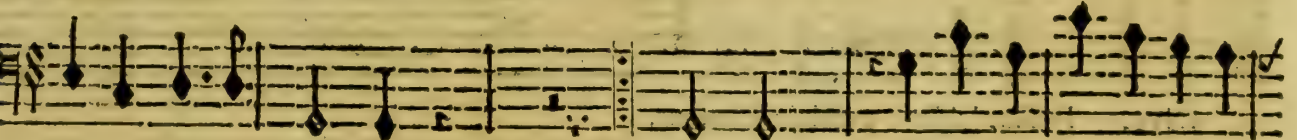
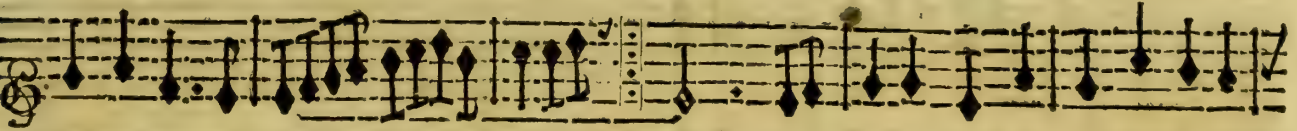
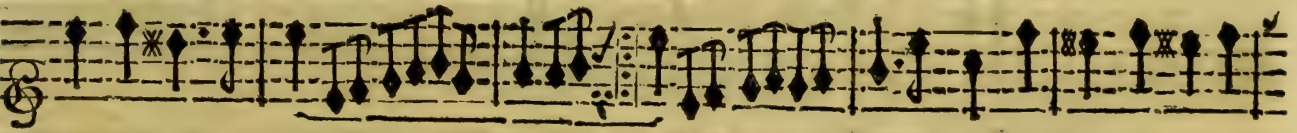
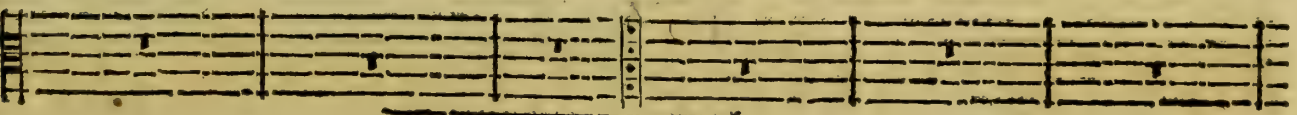
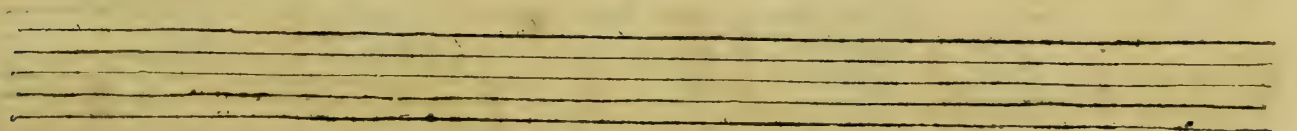
VIOLONS.



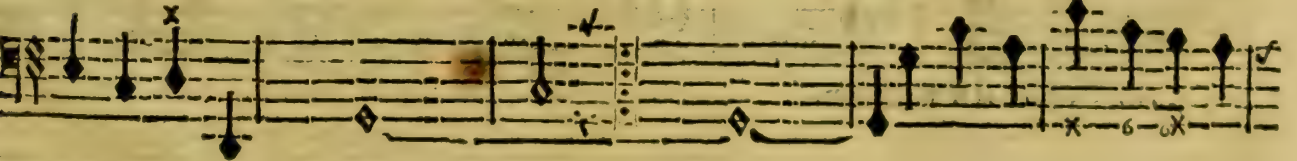
Non, je n'ay point gardé mon cœur jusqu'à ce jour, Prés de l'objet que j'aime il



BASSE-CONTINUÉ.



m'estoit doux de vivre. vivre. Mais quand la Gloire ordonne

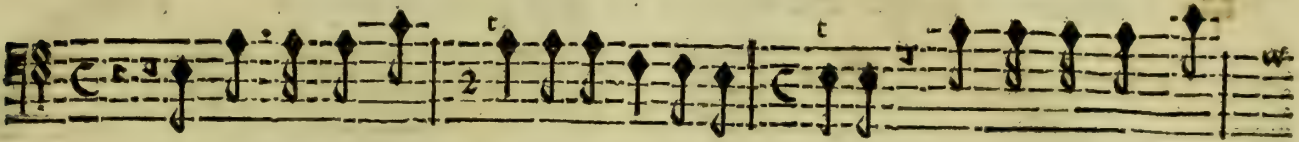
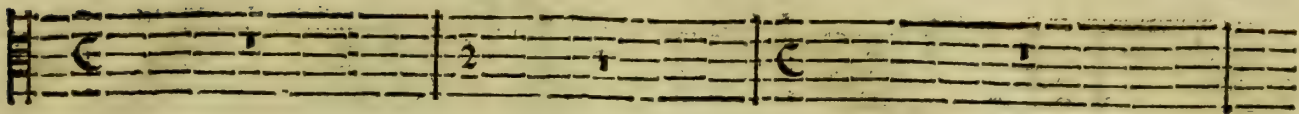


de la suivre Il faut laisser gemir l'Amour. Mais quand la Gloire ordonne de la

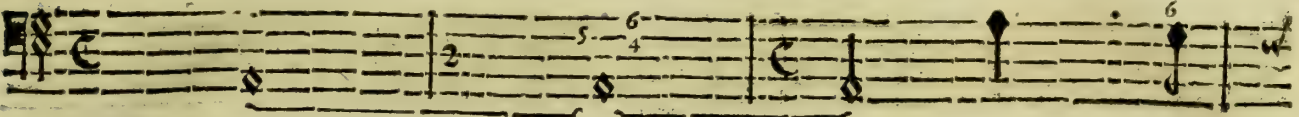
BASSE-CONTINUE.

suivre Il faut laisser gemir l'Amour.

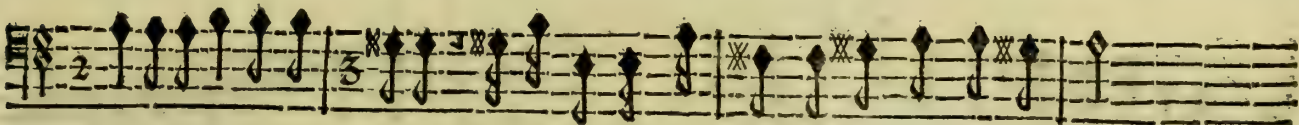
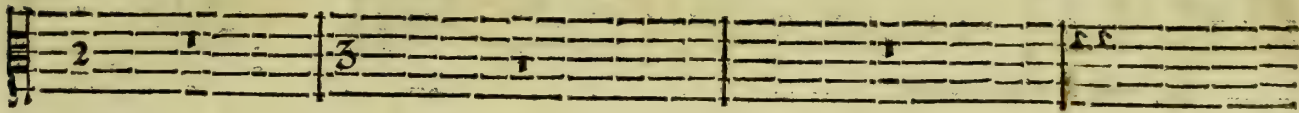
BASSE-CONTINUE.



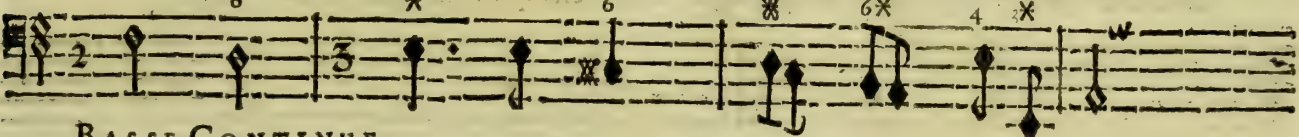
Des charmes les plus forts la raison me def- gage. Rien ne nous doit i-



BASSE-CONTINUE.



cy retenir davan- tage, Profitons des conseils que l'on nous a donnez.



BASSE-CONTINUE.

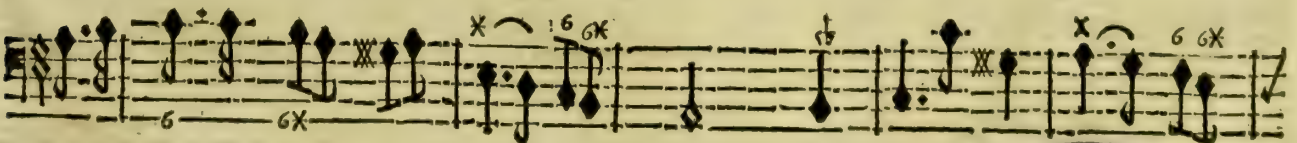
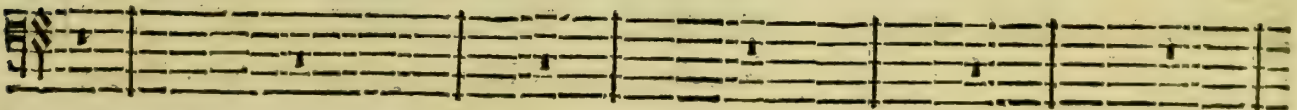
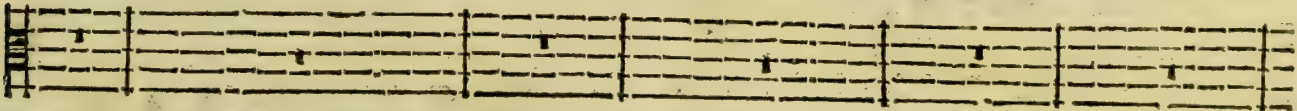
SCENE IV.

MELISSE, UBALDE, ET LE CHEVALIER DANOIS.

MELISSE.



D'où vient que vous vous destournez De ces Eaux & de cét ombrage? Goustez un doux re-



BASSE-CONTINUE.



pas, Estrangers fortunez, Delassez-vous icy d'un penible voyage. Un

BASSE-CONTINUE.

favorable fort vous appelle au partage Des biens qui vous sont desti- nez.

Est-ce

BASSE-CONTINUE.

Est-ce vous, cher Amant, Est-ce vous que je voy. Au rap-

vous charmant Melisse; Au rap-

BASSE-CONTINUE.

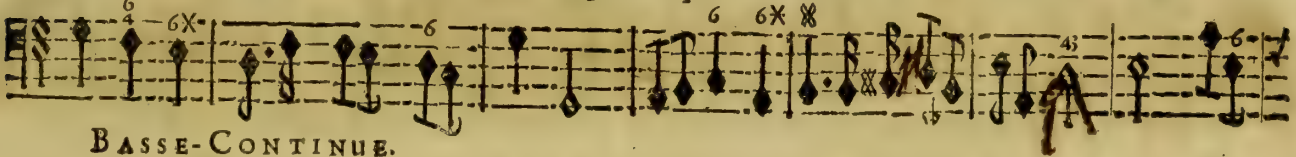
ACTE QUATRIESME.



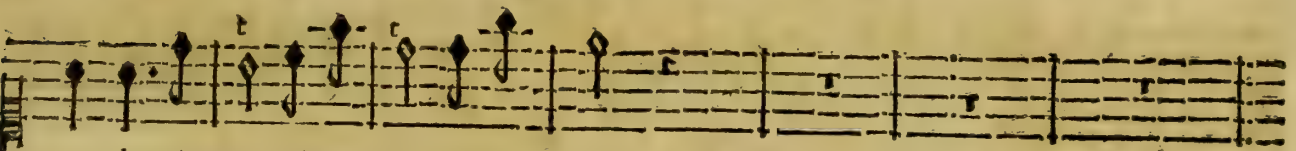
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse? Est-ce



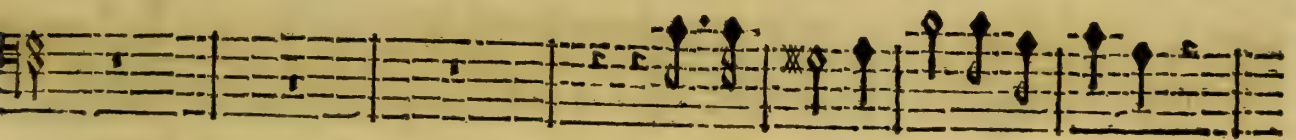
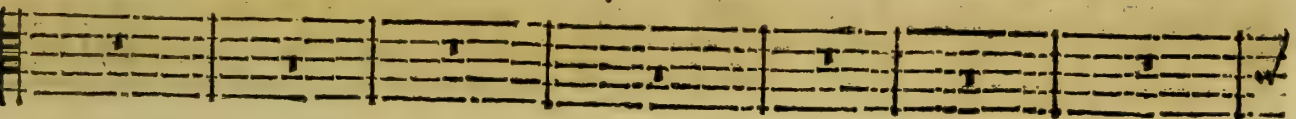
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse?



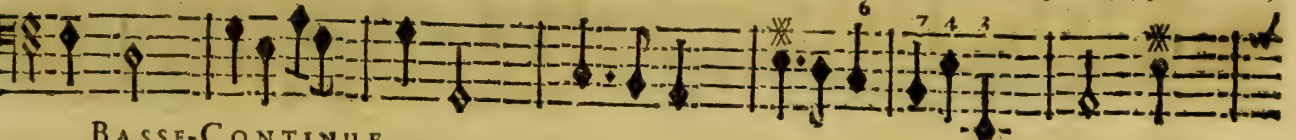
BASSE-CONTINUE.



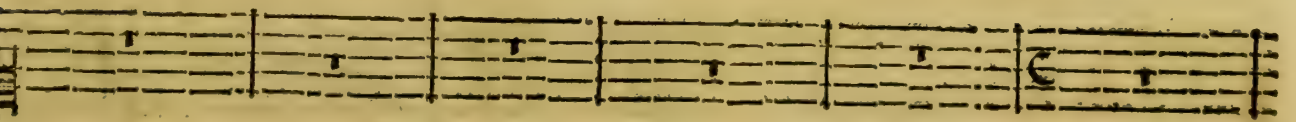
vous cher Amant, Est-ce vous que je voy ?



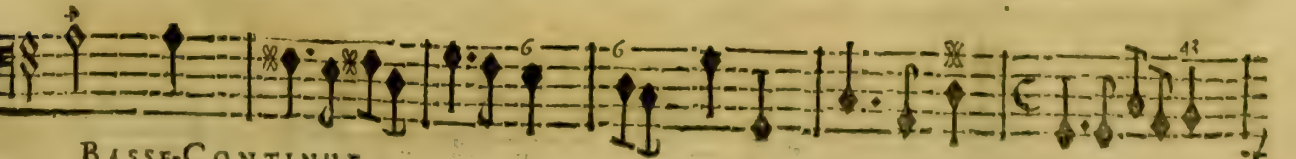
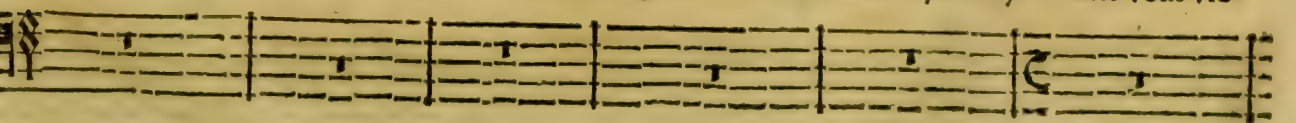
Est-ce vous charmante Me- lisse?



BASSE-CONTINUE.



Non, ce n'est qu'un charme trôpeur, Dont il faut garder vostre cœur. Fuyez Fuyez faites vous vio-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

Pourquoy faut-il encor m'arracher mon Amant? Faut-il ne nous voir qu'un mo-

lence.

BASSE-CONTINUE.

ment Apres une si longue absence? Je ne puis consentir à vostre esloigne-

BASSE-CONTINUE.

ment. Je n'ay que trop souffert un si cruel tourment, & je mourray s'il recommen-

BASSE-CONTINUE.

ACTE QUATRIESME.



ce. Faut-il ne nous voir qu'un moment Apres une si longue absence?



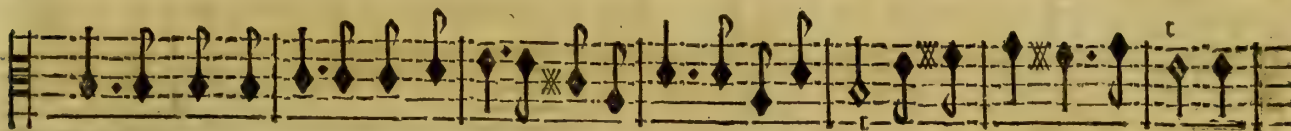
Est-ce là cette ferme-



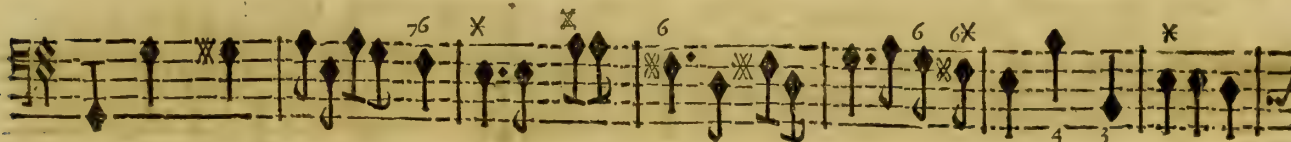
Faut-il ne no^o voir qu'un moment Apres une si longue absence?



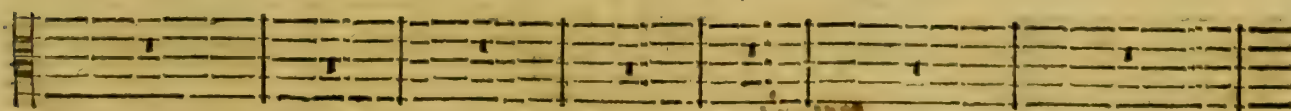
BASSE-CONTINUE.



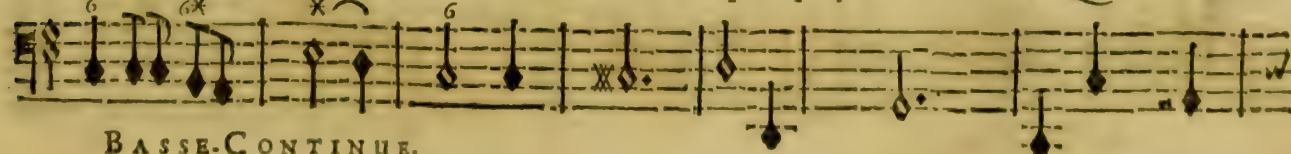
té Dont vous vous estes tant vanté? Sortez, sortez de vostre erreur, la Raison vous appelle.



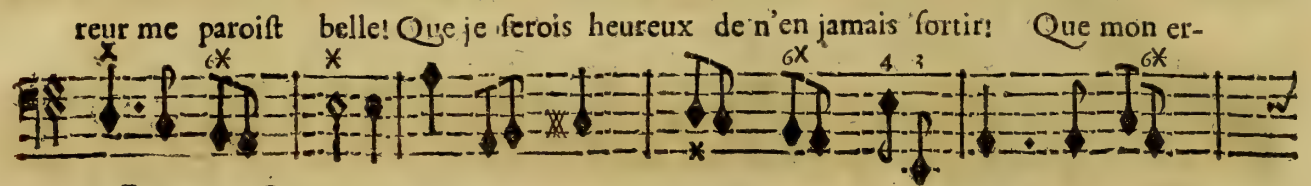
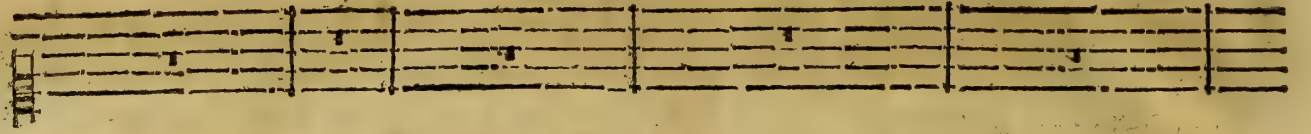
BASSE-CONTINUE.



Ah! que la Raison est cruelle! Si je suis abusé, pourquoy m'en avertir? Que mon er-



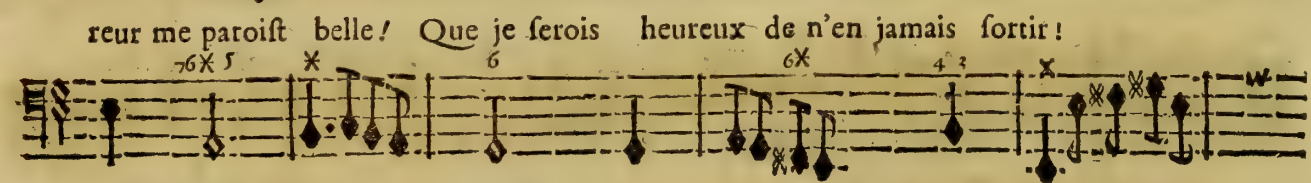
BASSE-CONTINUE.



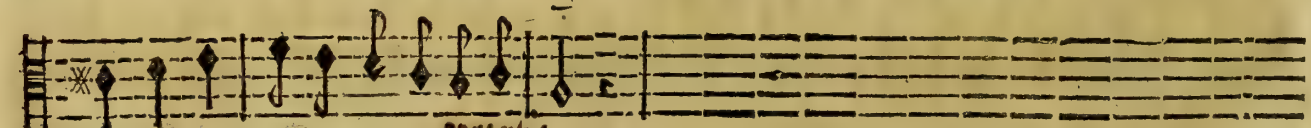
BASSE-CONTINUE.



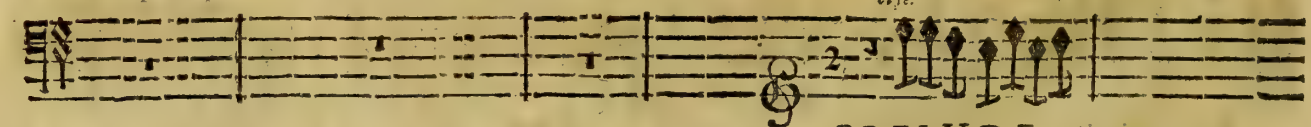
J'auray



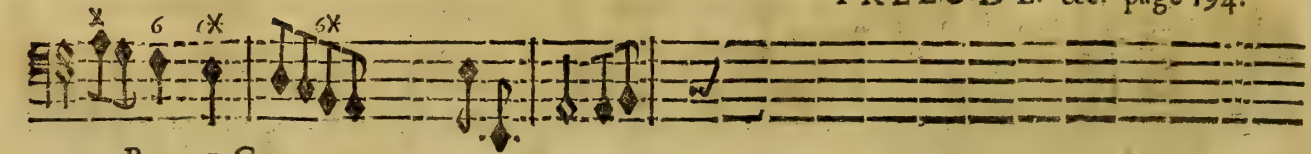
BASSE-CONTINUE.



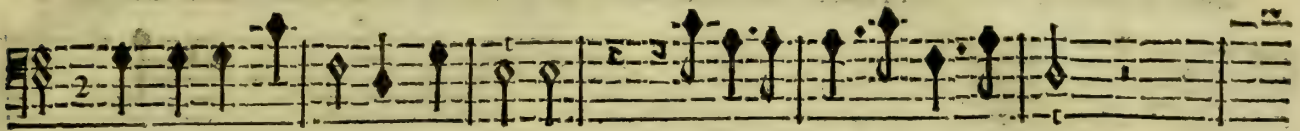
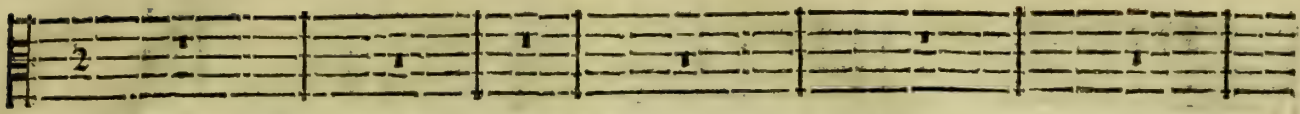
soin malgré vous de vous en ^{garantir} dégager.



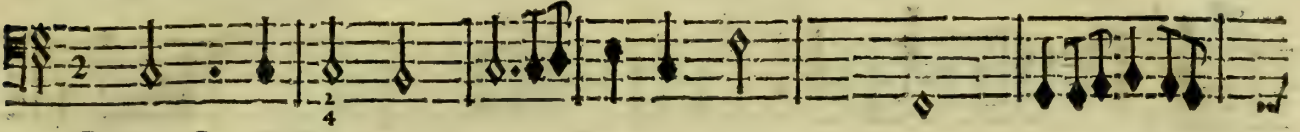
PRELUDE. &c. page 194.



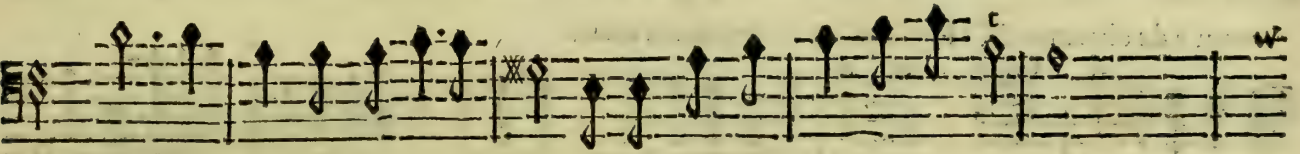
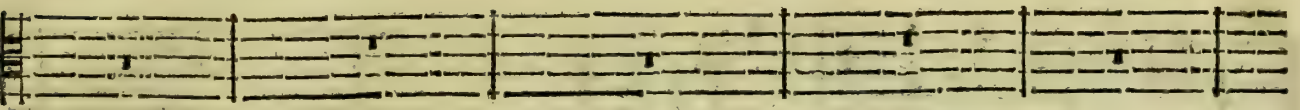
BASSE-CONTINUE.



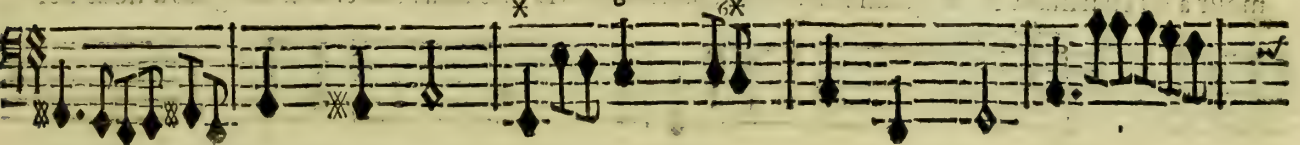
Que devient l'objet qui m'enflame? Melisse disparoist soudain!



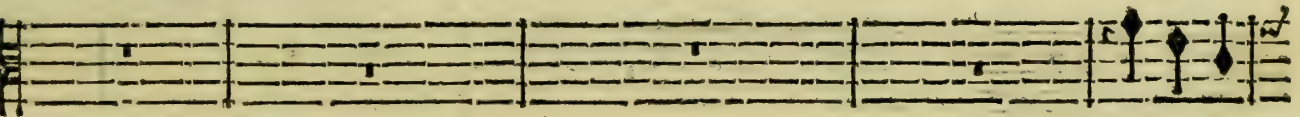
BASSE-CONTINUE.



Ciel! faut-t'il Qu'un fantosme vain Cause tant de trouble à mon ame?



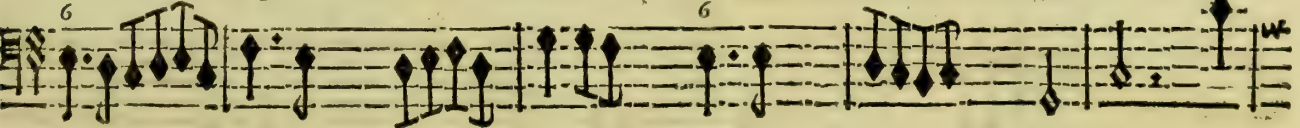
BASSE-CONTINUE.



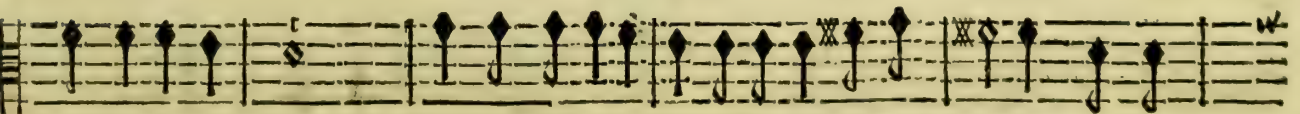
Ce que l'a-



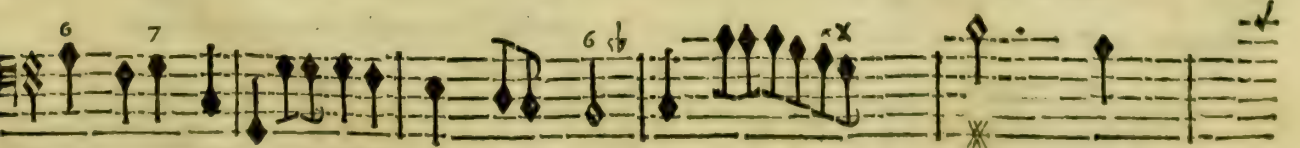
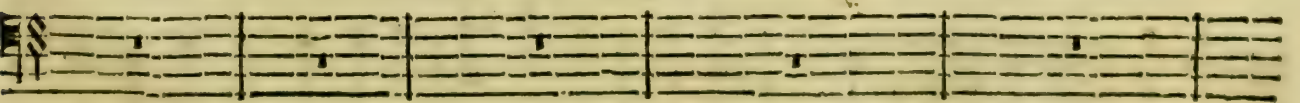
Ciel! faut-t'il qu'un fantosme vain Cause tant de trouble à mon ame?



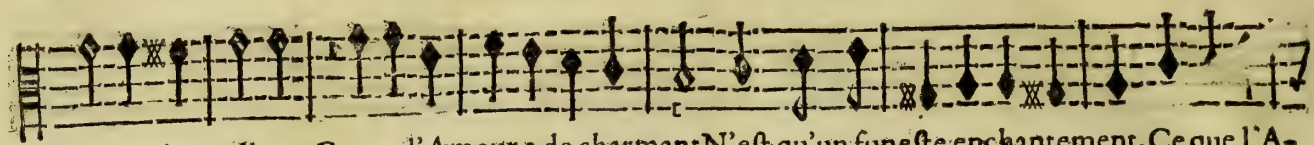
BASSE-CONTINUE.



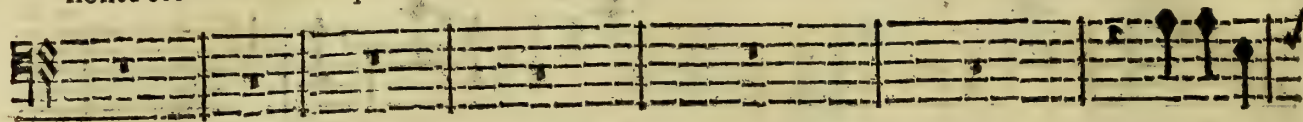
mour a de charmant N'est qu'une illusion qui ne laisse apres elle Qu'une



BASSE-CONTINUE.



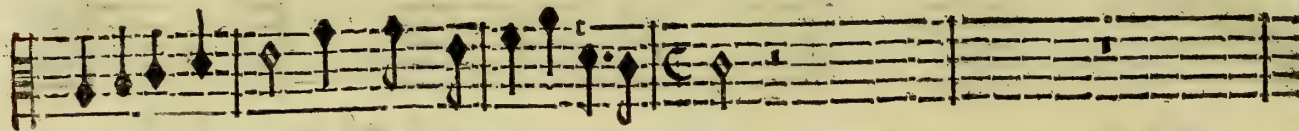
honte éternelle. Ce que l'Amour a de charmant N'est qu'un funeste enchantement. Ce que l'A-



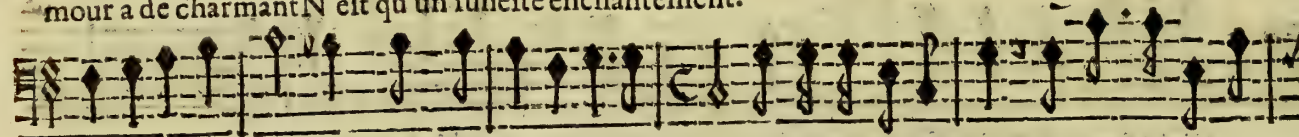
Ce que l'A-



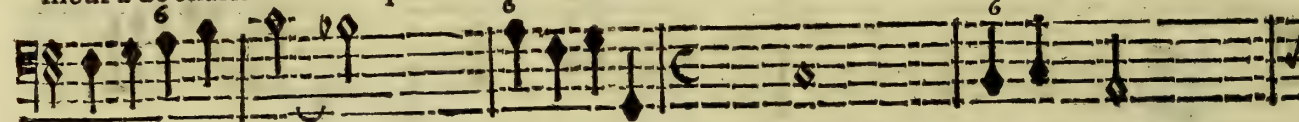
BASSE-CONTINUE.



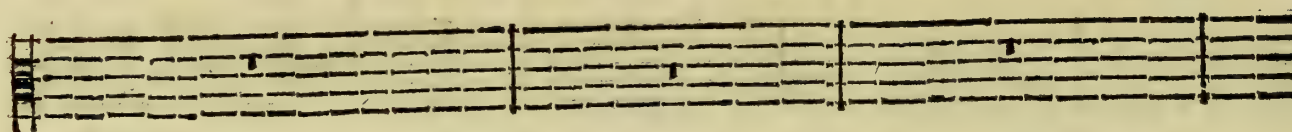
mour a de charmant N'est qu'un funeste enchantement.



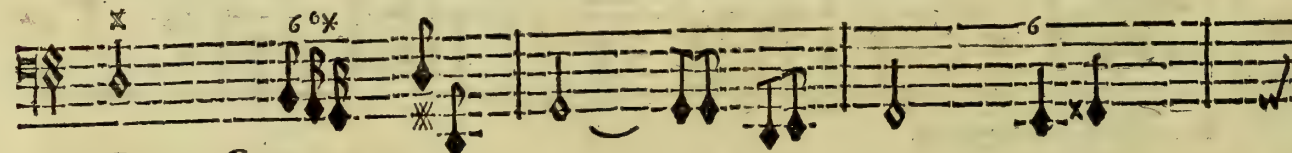
mour a de charmant N'est qu'un funeste enchantement. D'une nouvelle erreur songeôs à nous def-



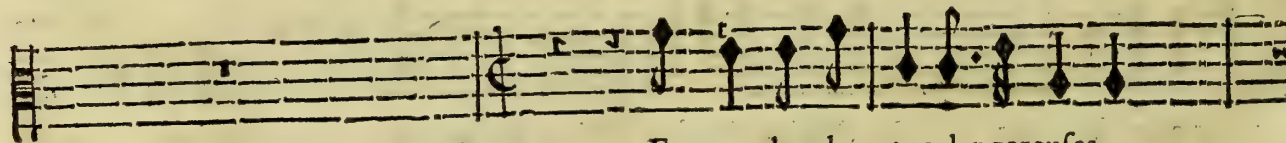
BASSE-CONTINUE



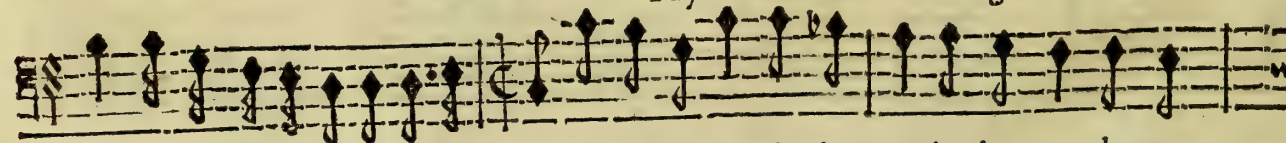
fendre, Evitons de trompeurs attraits, Ne nous destournons pas du chemin qu'il faut



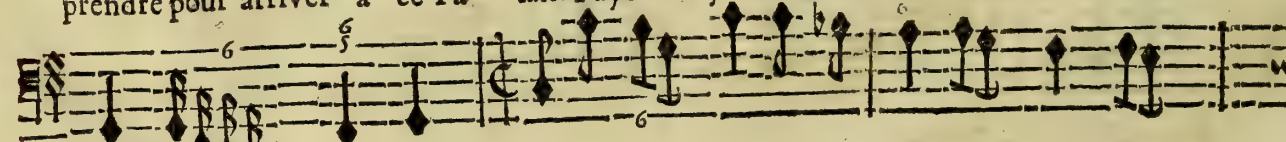
BASSE-CONTINUE.



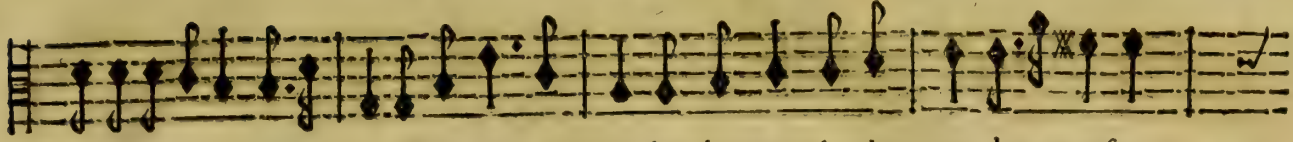
Fuyons les douceurs dangereuses



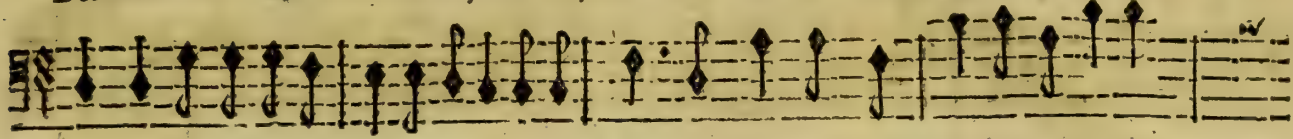
prendre pour arriver à ce Pa- lais. Fuyons Fuyons les douceurs les douceurs dange-



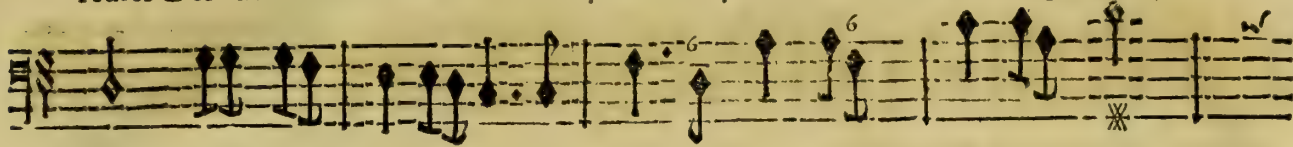
BASSE-CONTINUE.



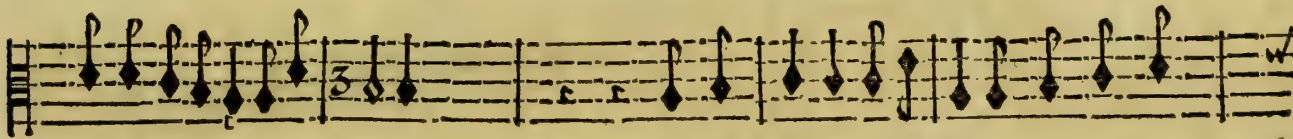
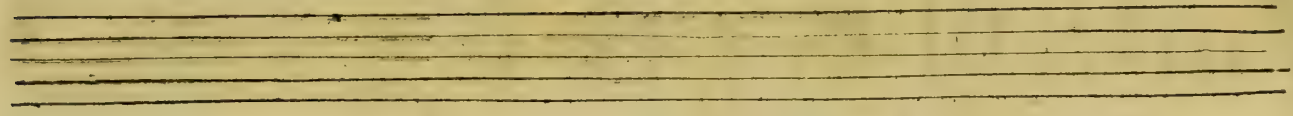
Des illusions amoureuses: Fuyons Fuyons les douceurs les douceurs dangereuses



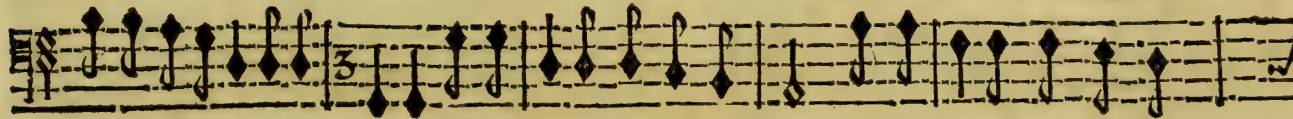
reuses Des illusions amoureuses: Fuyons Fuyons les douceurs dangereuses



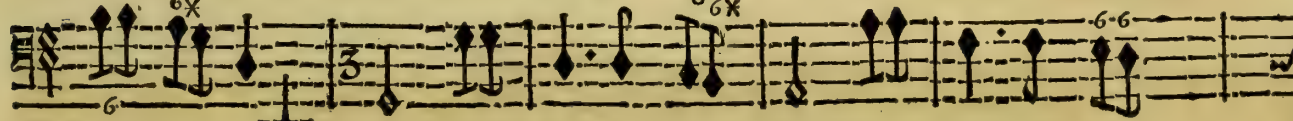
BASSE-CONTINUE.



Des illusions amoureuses: On s'égare, on s'égare quand on les



Des illusions amoureuses: On s'égare quand on les fuit; On s'égare quand on les



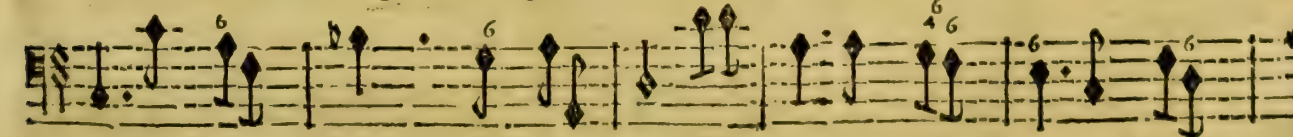
BASSE-CONTINUE.



fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-

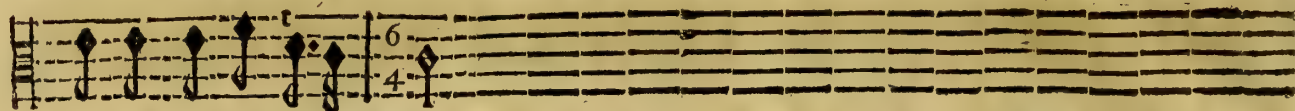


fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-

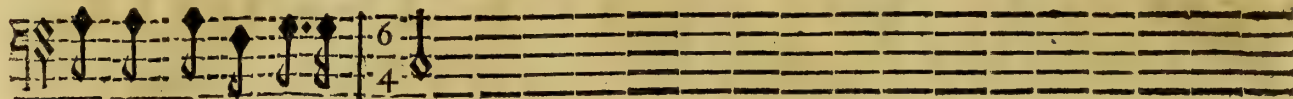


BASSE-CONTINUE.

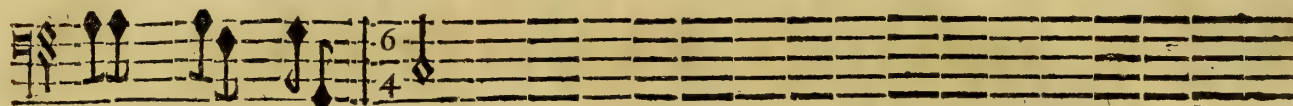




reux qui n'en est pas seduit!



reux qui n'en est pas seduit!



BASSE-CONTINUE.



ENTR'ACTE page 172.

FIN DU QUATRIESME ACTE.





ACTE CINQUIESME.

Le Theatre change & represente le Palais enchanté
d'Armide.

SCENE PREMIERE.

RENAUD, ARMIDE.

SONS.

RITOURNELLE.

SONS.

SONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE.

J'ay besoin des Enfers, je vay les consulter; Mon

RENAUD

Armide, vous m'allez quitter!

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

art veut de la foli- tude; L'amour que j'ay pour vous caufe l'inquie-

BASSE-CONTINUE.

tude Dont mon cœur se sent agiter. Voy-

Armide, vous m'allez quitter :

BASSE-CONTINUE.

ez en quels lieux je vous laiffe. Les plai- firs vous suivront fans cefse.

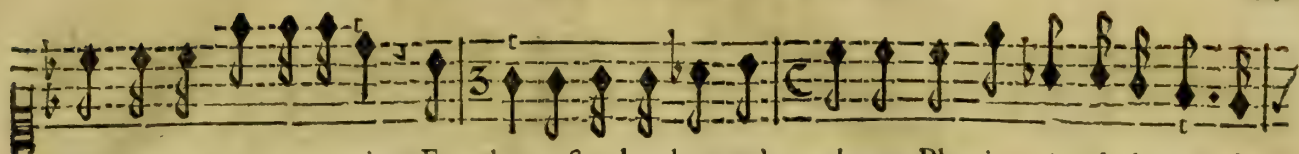
Puis-je rien voir que vos appas ? En est-

BASSE-CONTINUE.

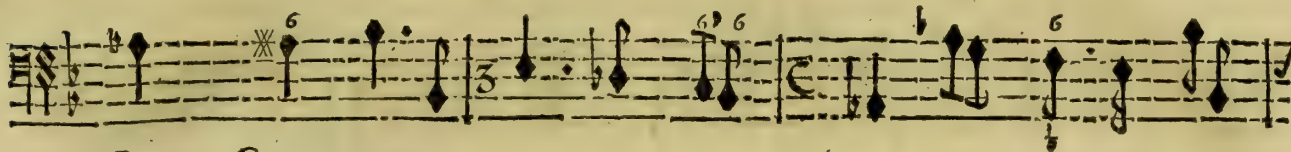
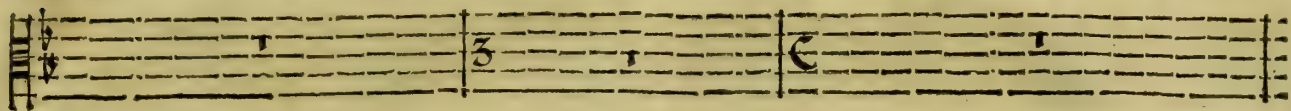
Un noir preffentiment me trouble & me tourmète, Il m'annôce yn mal-

il où vous n'estes pas ?

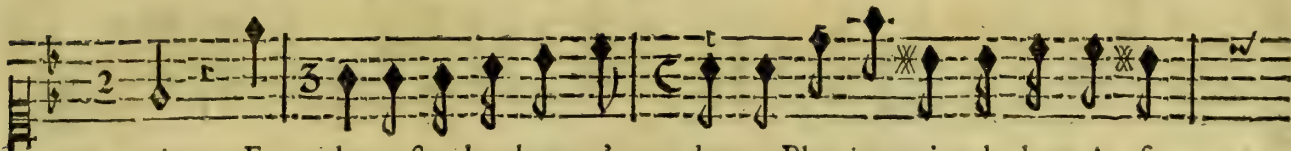
BASSE-CONTINUE.



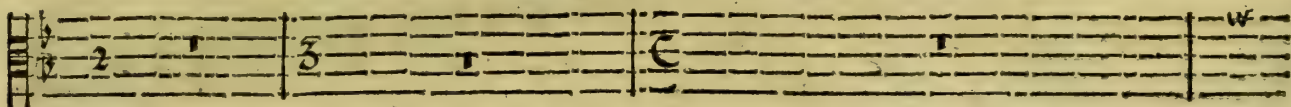
heur que je veux prevenir; Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



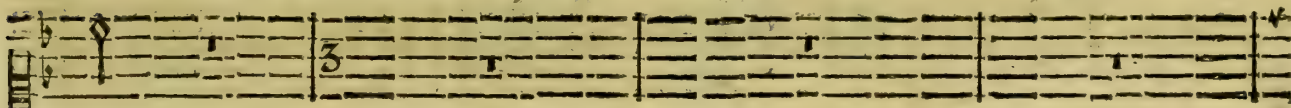
BASSE-CONTINUE.



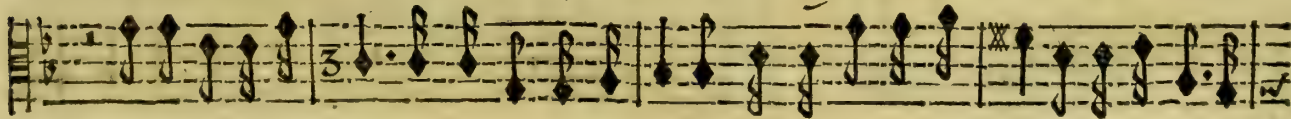
nir. Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



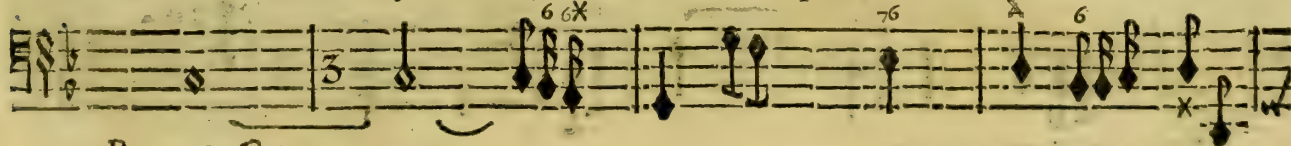
BASSE-CONTINUE.



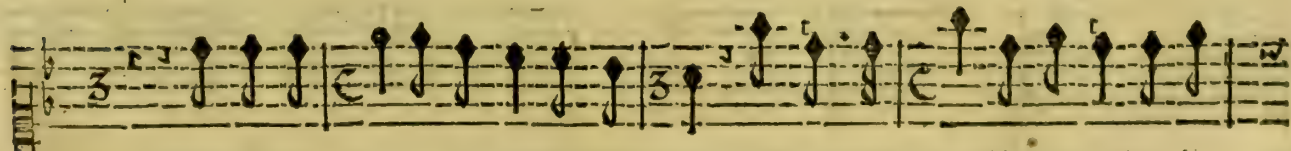
nir.



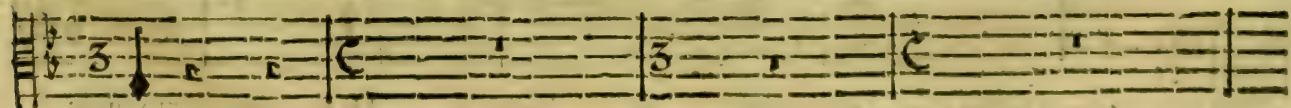
D'une vaine ter- reur pouvez-vous estre atteinte, Vo' qui faites trembler le tenebreux se-



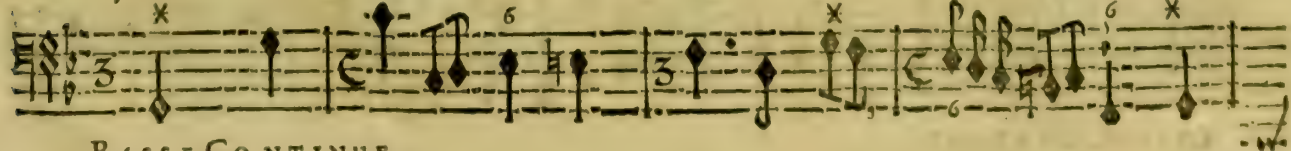
BASSE-CONTINUE.



Vous m'appre- nez à connoistre l'A- mour, L'Amour m'apprend à connoistre la



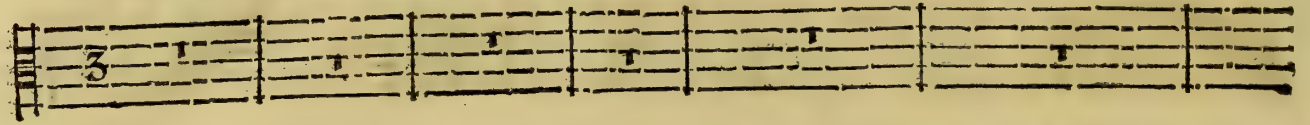
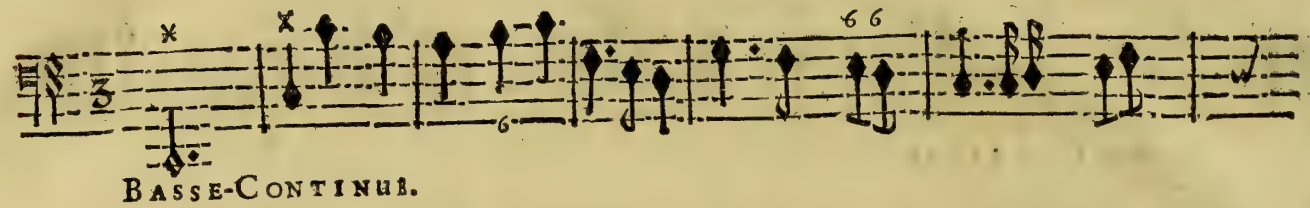
jour ?



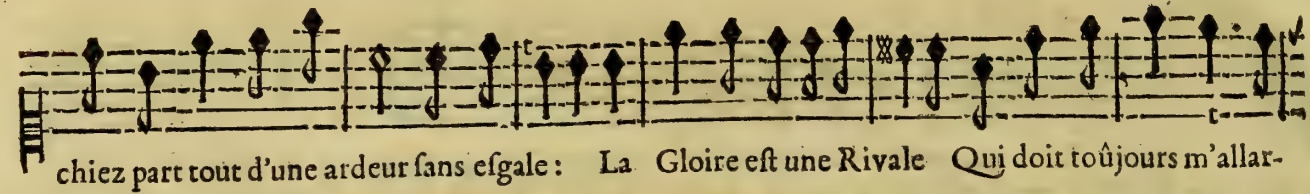
BASSE-CONTINUE.



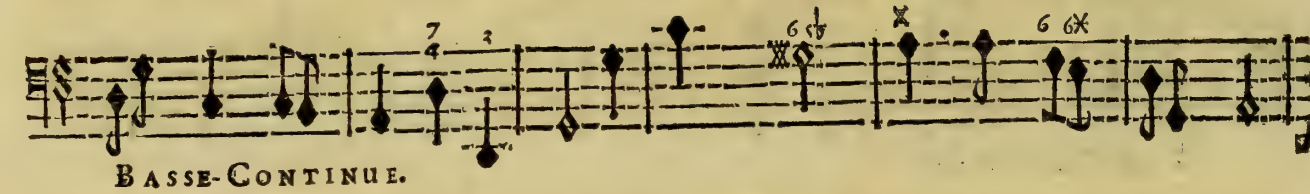
crainte. Vous brussiez pour la Gloire avant que de m'aimer, Vous la cher-

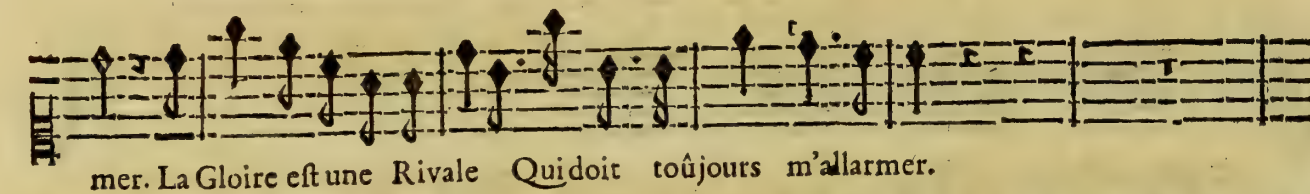
BASSE-CONTINUE.



chiez part tout d'une ardeur sans esgale: La Gloire est une Rivale Qui doit toujours m'allar-

BASSE-CONTINUE.

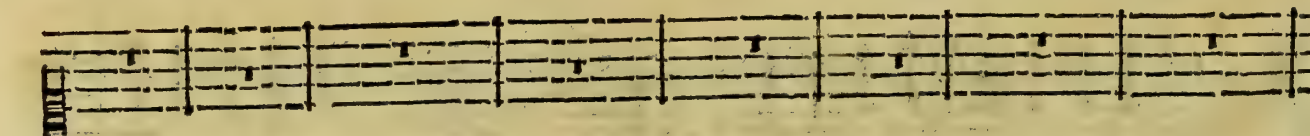


mer. La Gloire est une Rivale Quidoit toujours m'allarmer.




Que j'estois infen-

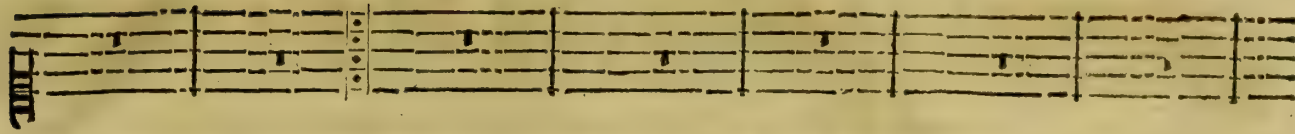
BASSE-CONTINUE.



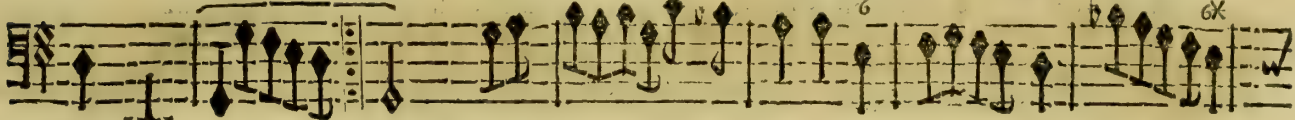

fé de croire Qu'un vain Laurierdonné par la Victoire, De tous les biensfût le



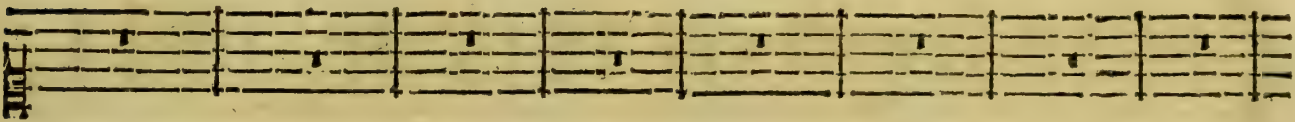
BASSE-CONTINUE.



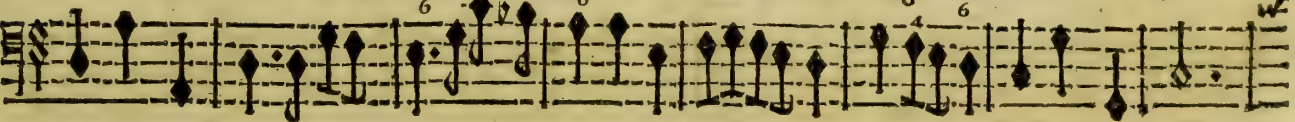
plus precieux! cieux! Tout l'Esclat dont brille la Gloire vaut-il un re-



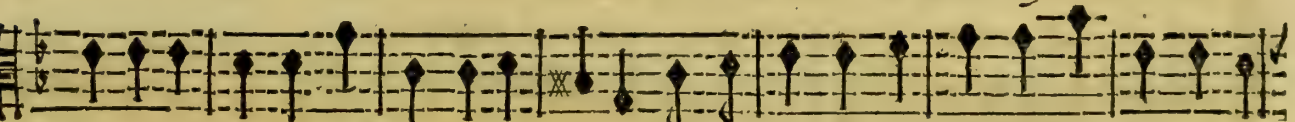
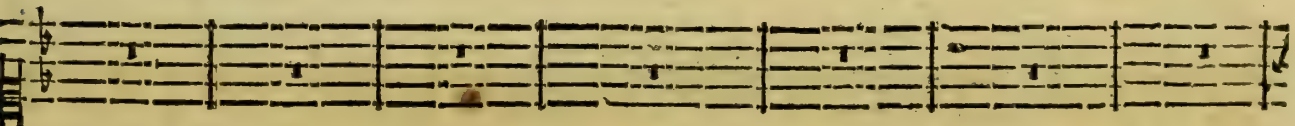
BASSE-CONTINUE.



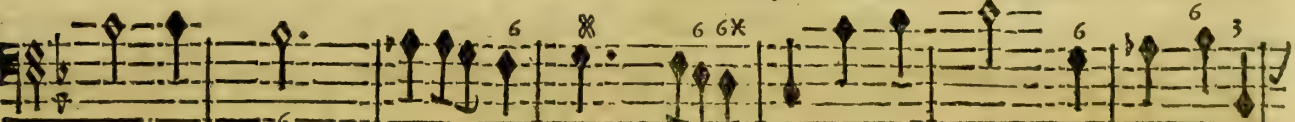
gard de vos yeux? Tout l'esclat dont brille la Gloire Vaut-il un regard de vos yeux?



BASSE-CONTINUE.



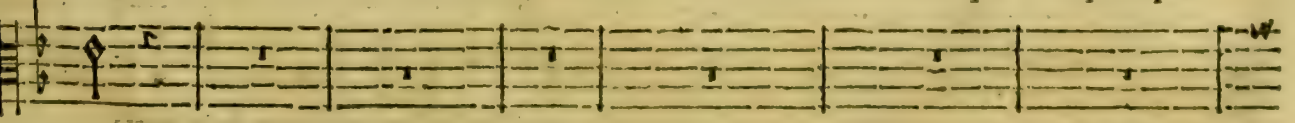
Est-il un bien si charmant & si rare Que celui dont l'Amour veut combler mon es-



BASSE-CONTINUE.



La severe Raison & le Devoir barbare Sur les Heros n'ont que trop de pou-



voir.



BASSE-CONTINUE.

voir.

J'en suis plus amoureux plus la raison m'esclaire: Vous aimer, belle Ar-

BASSE-CONTINUE.

mide, est mon premier devoir, Je fais ma gloire de vous plaire, Et tout mon bon-

BASSE-CONTINUE.

heur de vous voir. Je fais ma gloire de vous plaire, Et tout mon bonheur de vous

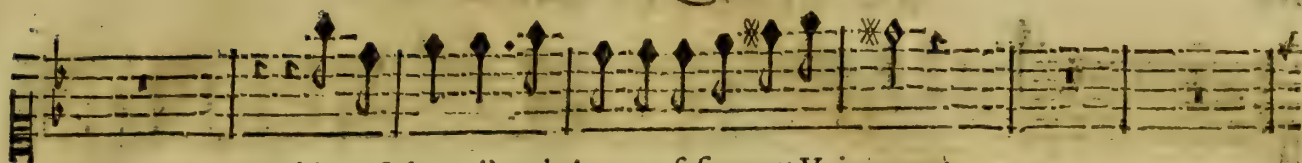
BASSE-CONTINUE.

Que sous d'aimables loix mon ame est asservie!

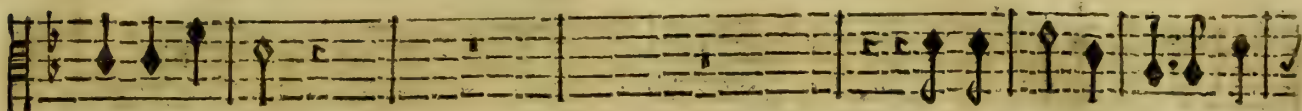
voir.

Qu'il m'est doux de vous voir parta-

BASSE-CONTINUE.

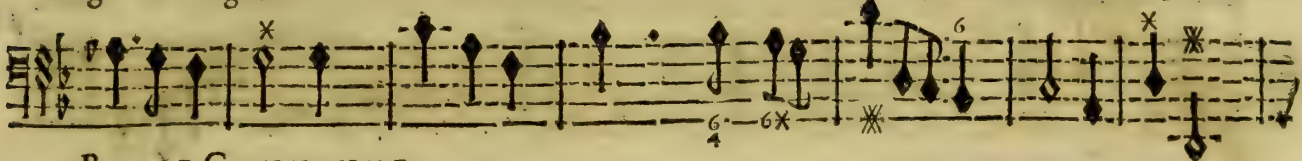


Qu'il m'est doux d'enchaîner un si fameux Vainqueur !

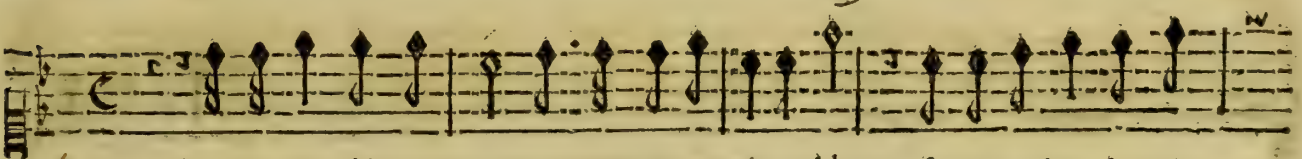


ger ma langueur.

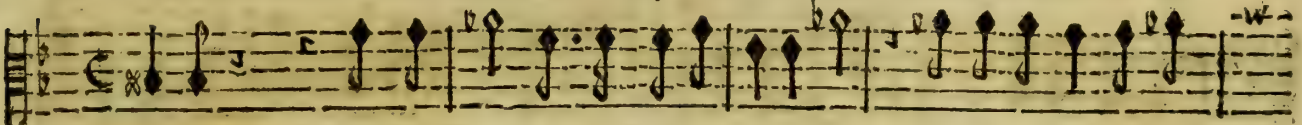
Que mes fers sont dignes d'en-



BASSE-CONTINUE.

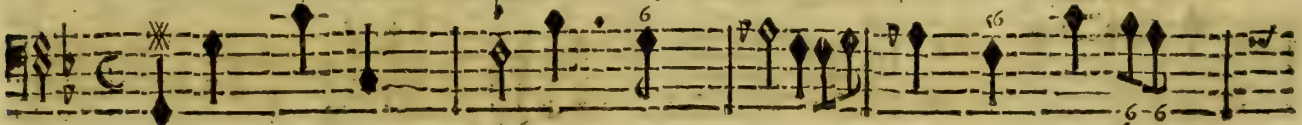


Aimons-nous, Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



vie!

Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



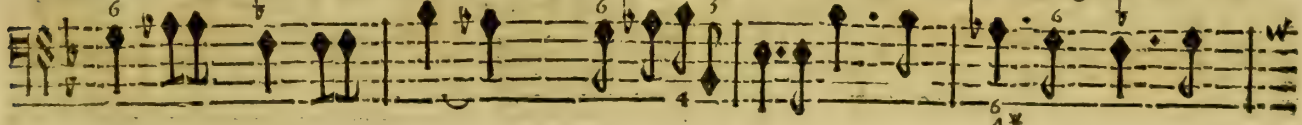
BASSE-CONTINUE.



gueur De m'oster vostre cœur Vous m'osteriez la vie. Ah! si vous aviez la rigueur De m'o-



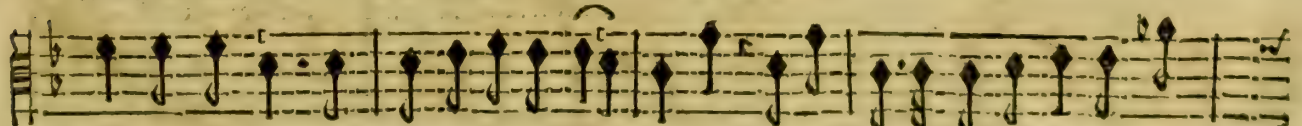
gueur De m'oster vostre cœur Vous m'osteriez la vie. Ah! si vous aviez la rigueur De m'o-



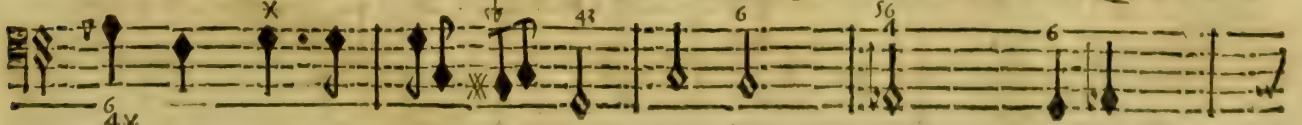
BASSE-CONTINUE.



ster vostre cœur Vous m'osteriez la vie.



ster vostre cœur Vous m'osteriez la vie. Non, je perdray plutôt le jour, Que d'e-



BASSE-CONTINUE.

Ec

Non, rien ne peut changer mon ame. Non, non, rien ne peut chäger mon ame.

steindre ma flâme. Non,

BASSE-CONTINUE.

Non, je per-

non, je perdray plutôt le jour, Que de me dégager d'un si charmant amour. Non, non, je per-

BASSE-CONTINUE.

dray plutôt le jour, Non, nō, je perdray plutôt le jour Que d'esteindre ma flâme. Nō, non rien ne

dray plutôt le jour, Non, je perdray plutôt le jour Que d'esteindre ma flâme, Nō, non rien ne

BASSE-CONTINUE.

peut changer mon ame. Non, nō, rien ne peut chäger mon ame. Non, nō, je perdray plutôt le jour,

peut changer mon ame. Non, nō rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

BASSE-CONTINUE.

Que de me dégager d'un si charmant Amour. Non, je perdray plustost le

Que de me dégager d'un si charmant Amour. Non, non, non, non je per-

jour, Non, non, non, non je perdray plustost le jour, Que de me déga-

BASSE-CONTINUE.

dray plustost le jour, Non je perdray plustost le jour, Que de me déga-

ger d'un si charmant A- mour. Tesmoins de nostre amour extrême ;

ger d'un si charmant Amour.

BASSE-CONTINUE.

ger d'un si charmant Amour.

Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-

Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-

BASSE-CONTINUE.

Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-

Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-

Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-

BASSE-CONTINUE.

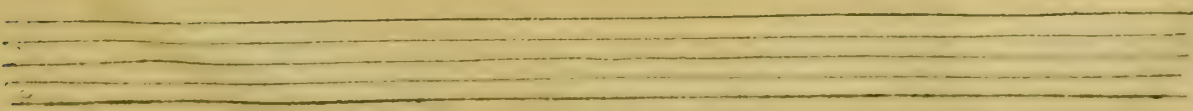
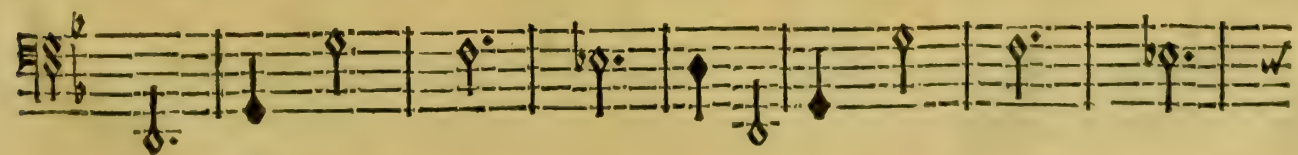
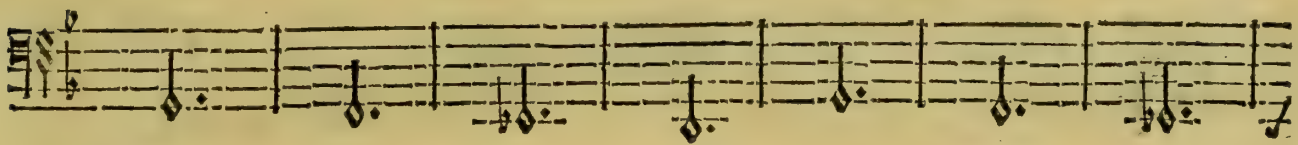
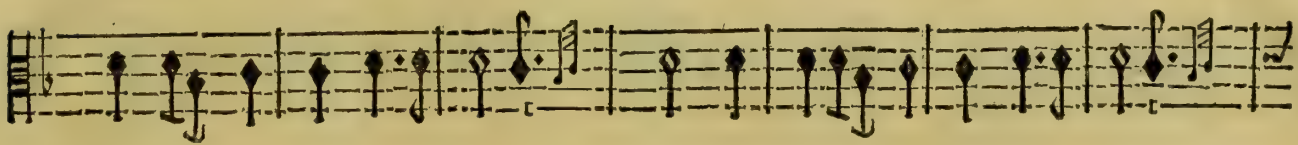
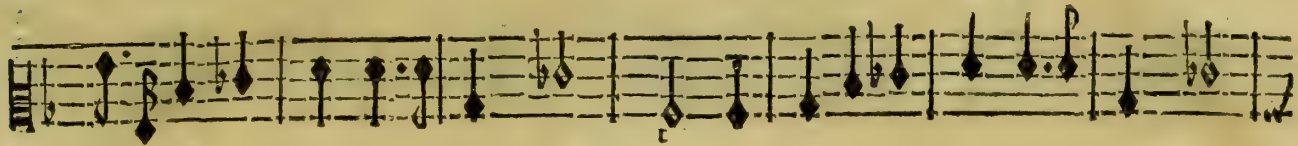
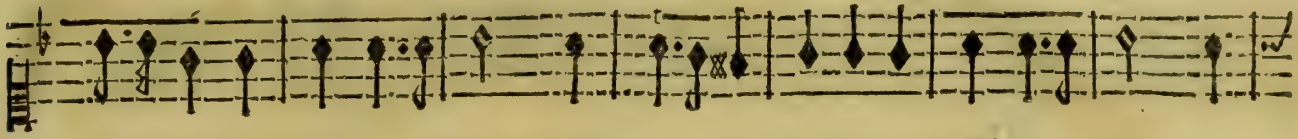
ARMIDE, TRAGEDIE.

tour par d'agreables jeux; Occupez le Heros que j'aime.

BASSE-CONTINUE.

PASSACAILLE.

BASSE-CONTINUE.



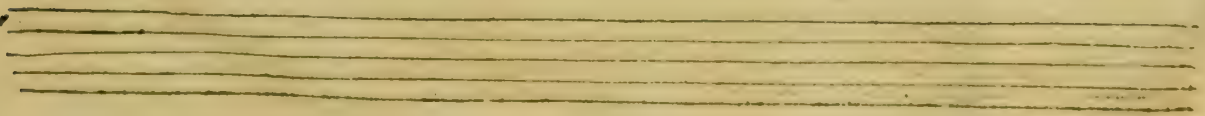
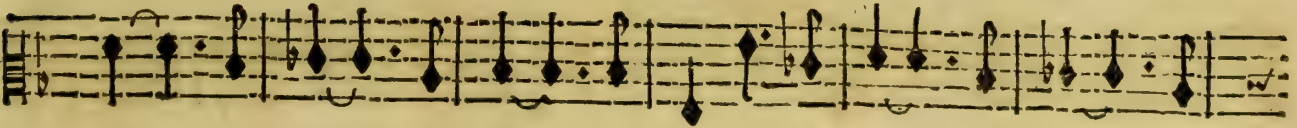
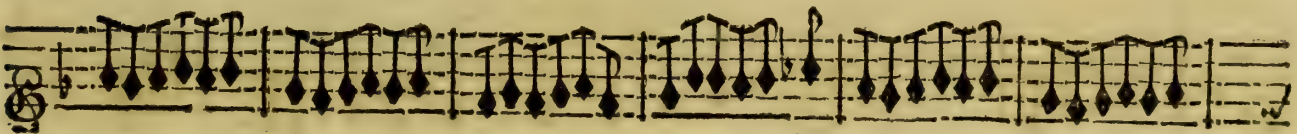
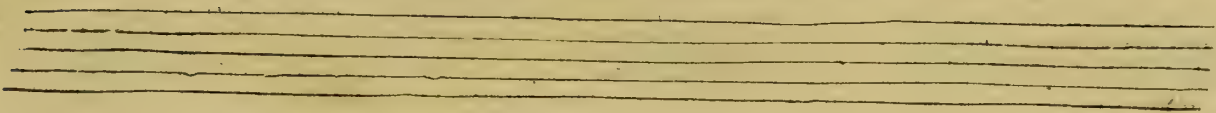
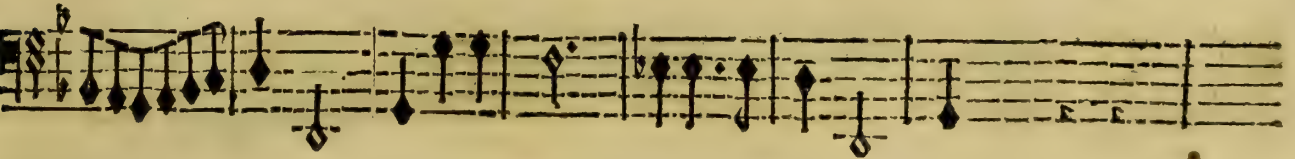
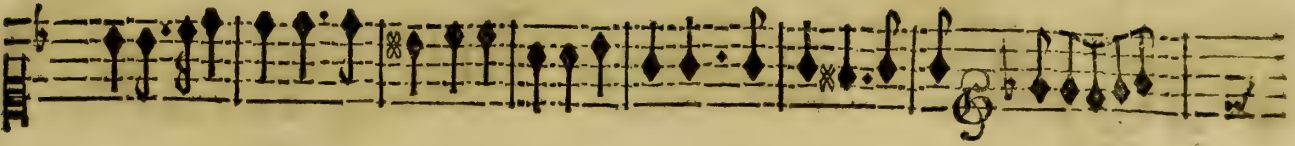
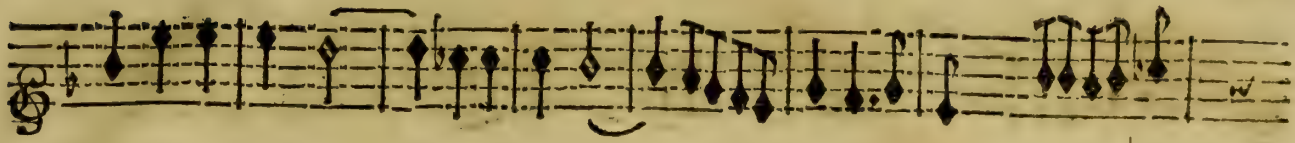
ARMIDE, TRAGEDIE.

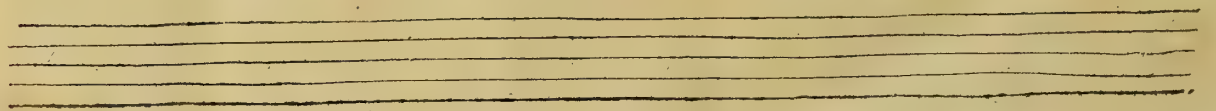
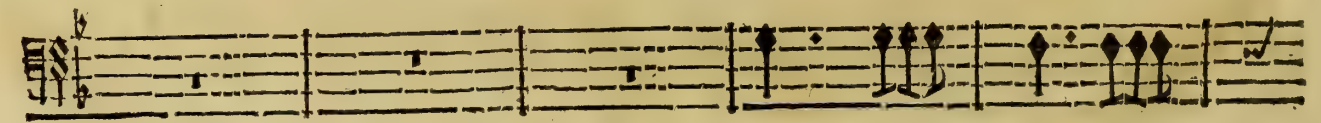
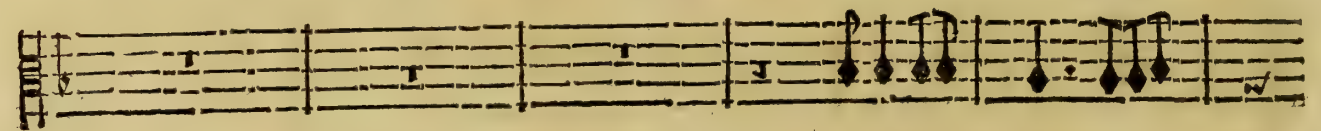
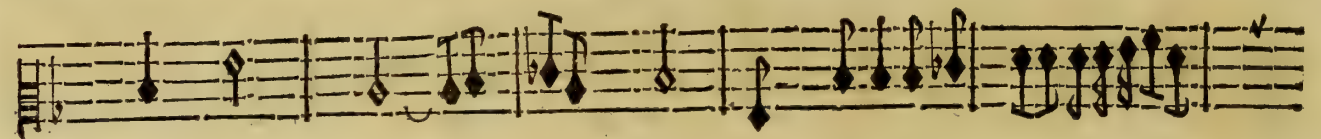
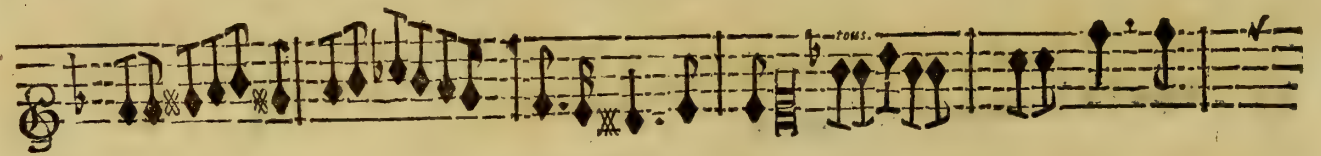
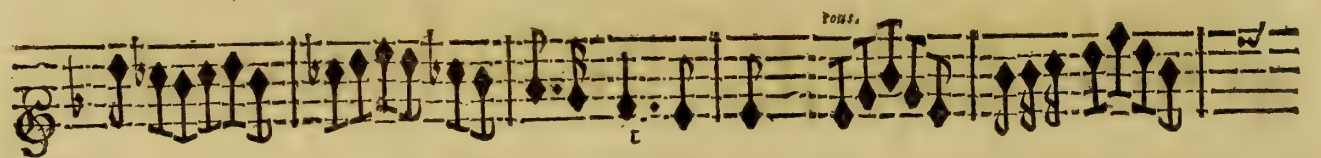
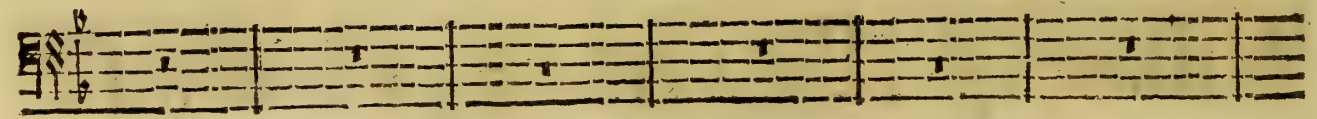
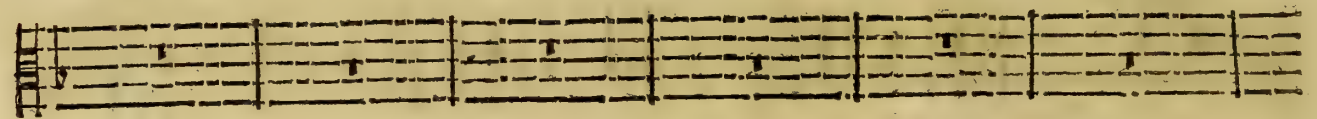
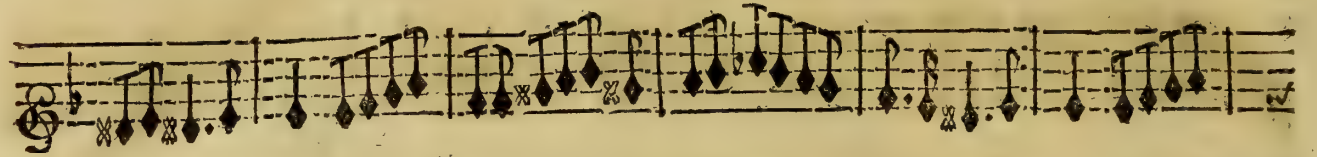
FLUTES.

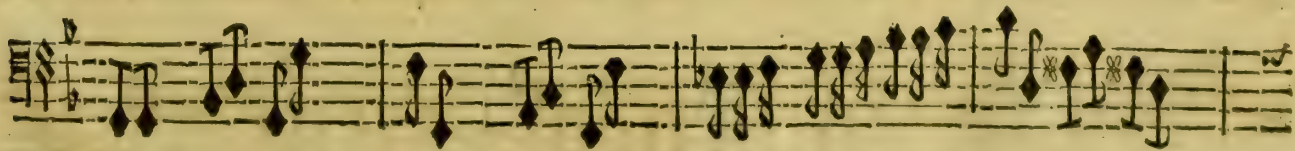
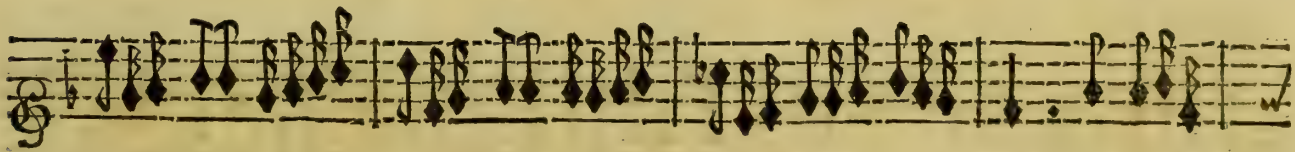
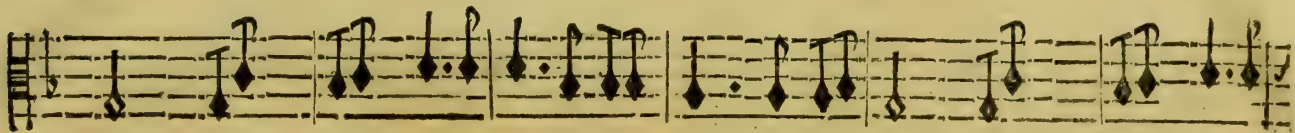
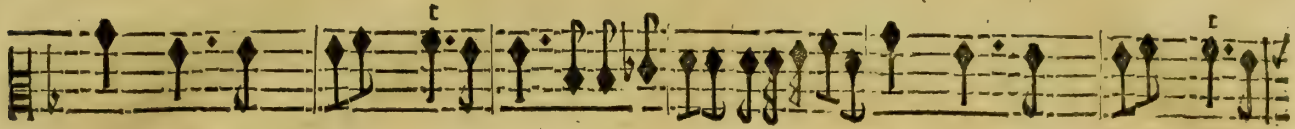
FLUTES.

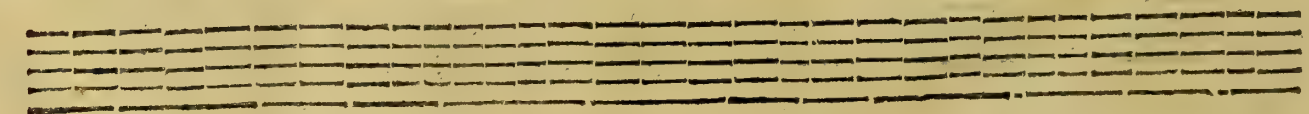
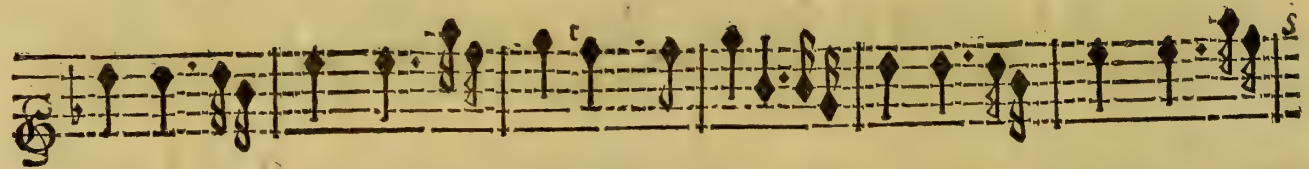
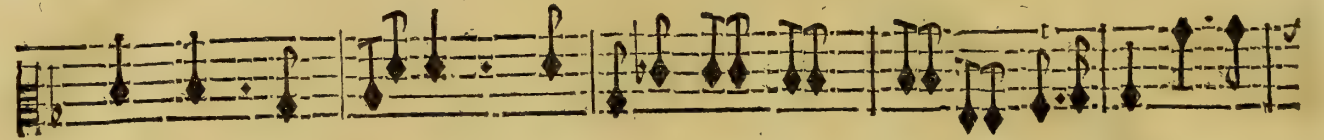
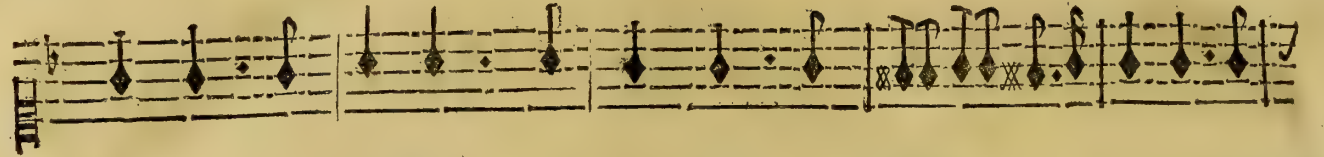
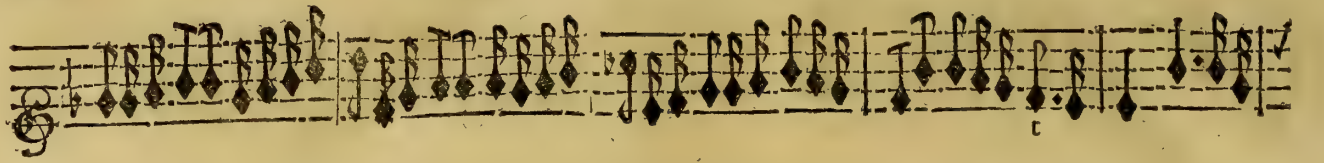
TOUS.

ACTE CINQUIESME.

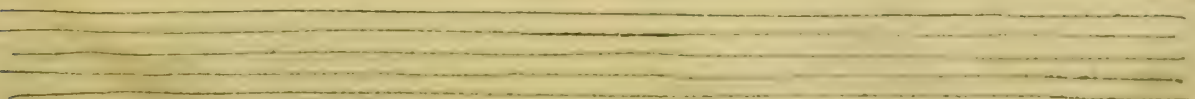
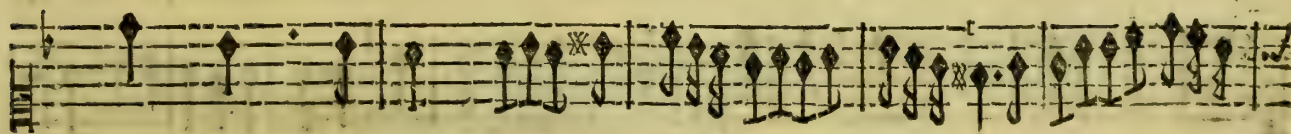
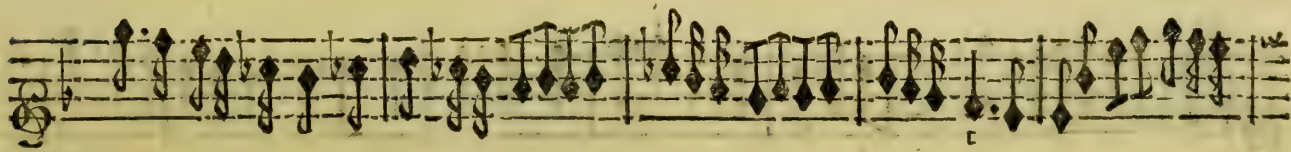
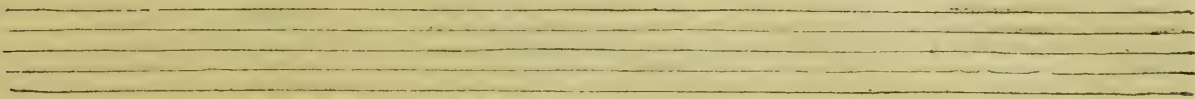
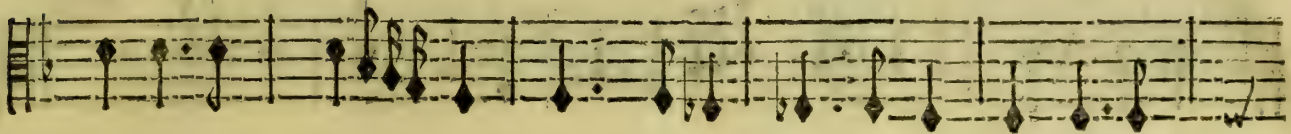
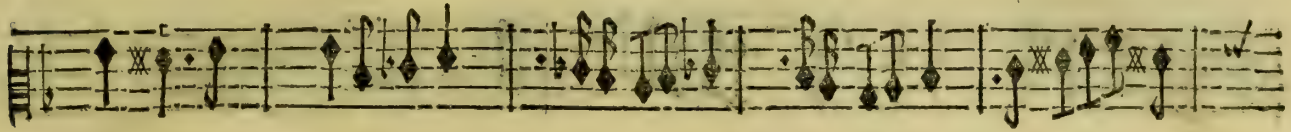
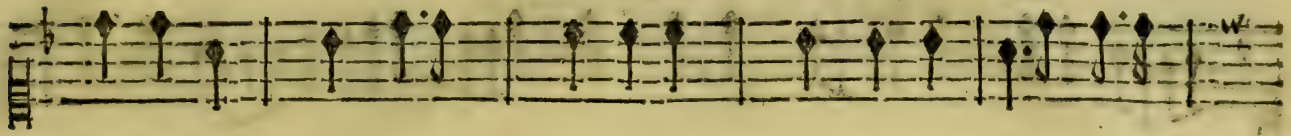


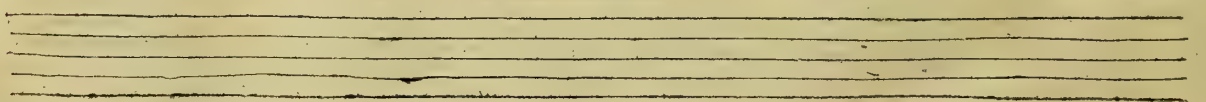
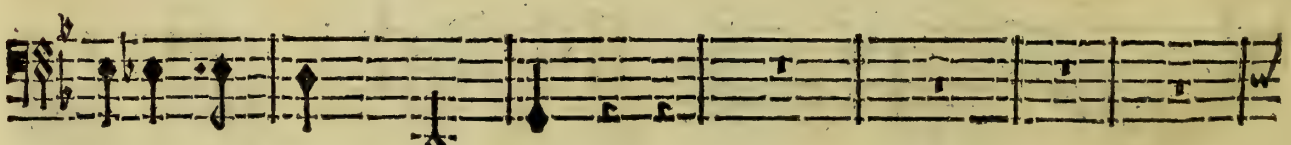
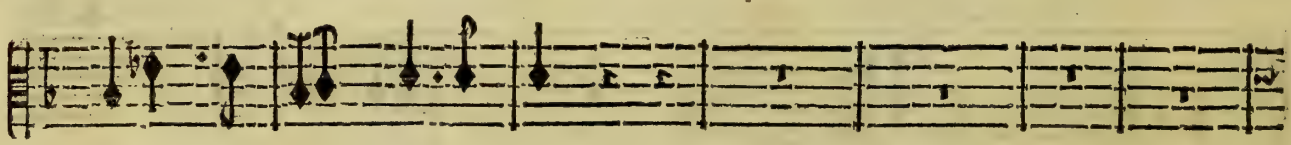
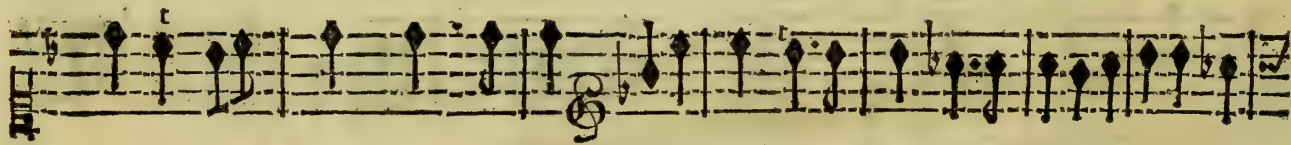
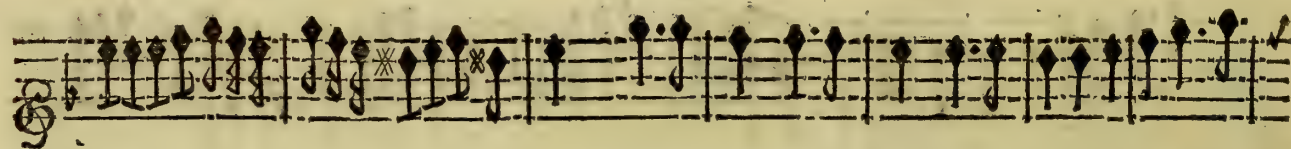
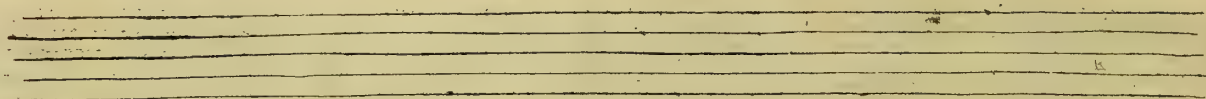
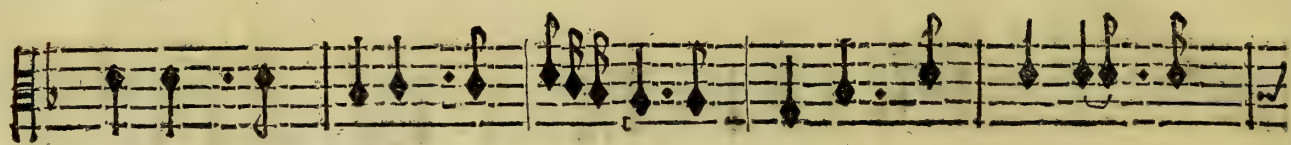
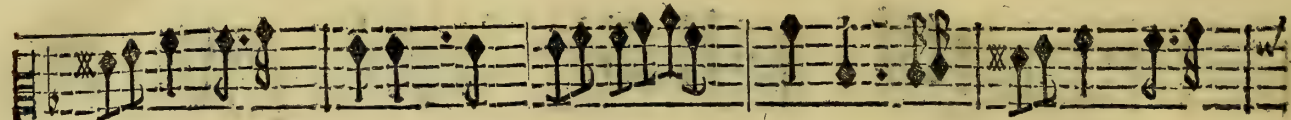
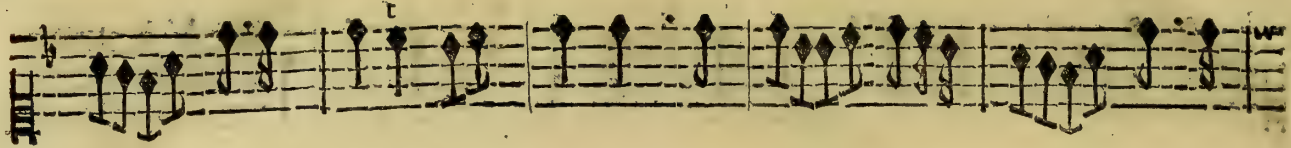




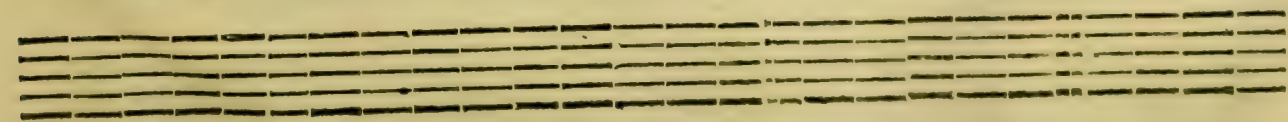
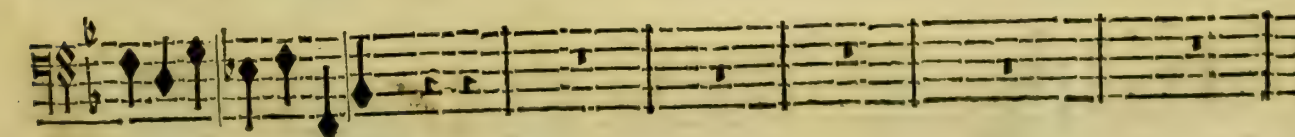
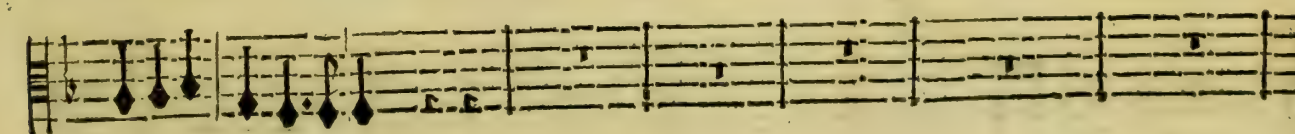
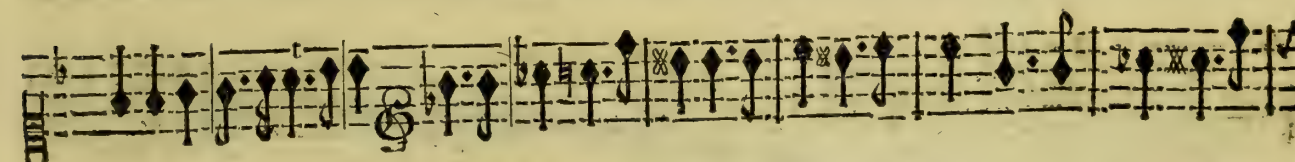
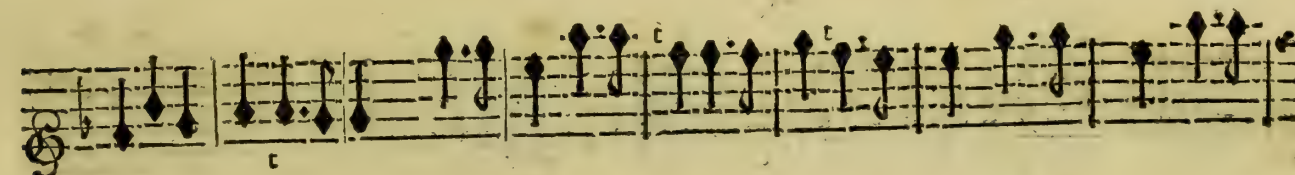
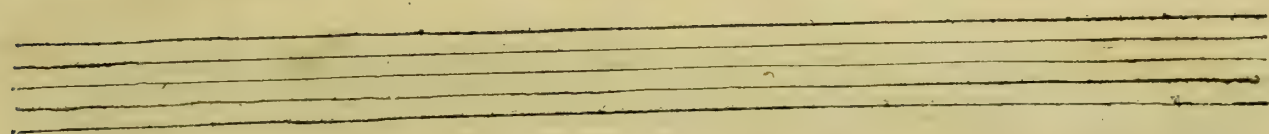
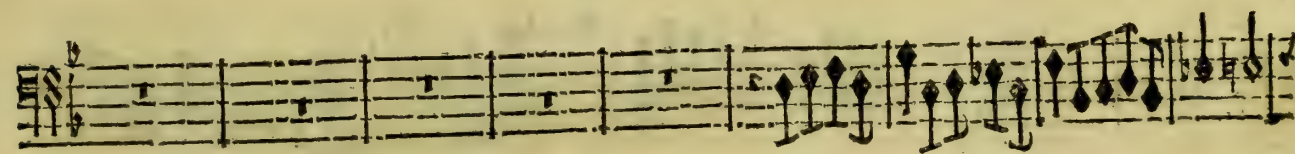
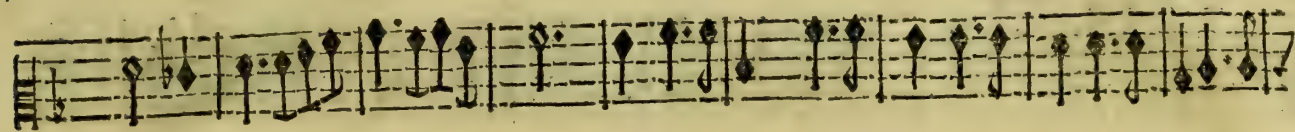
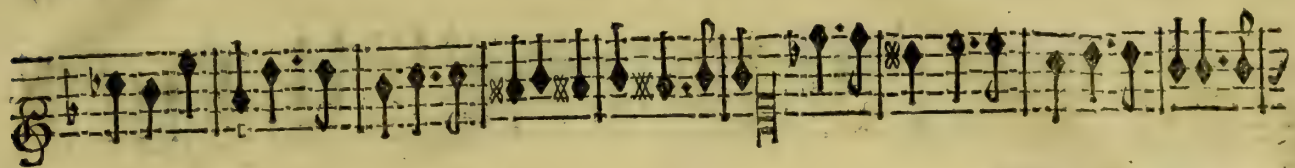
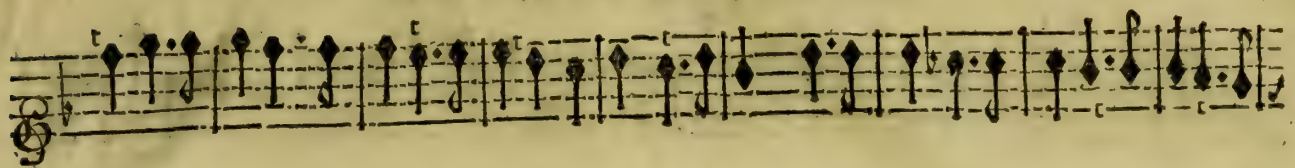


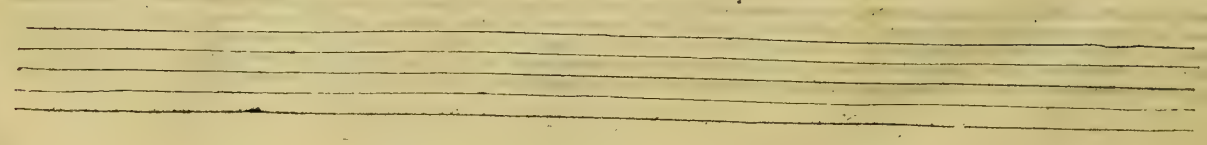
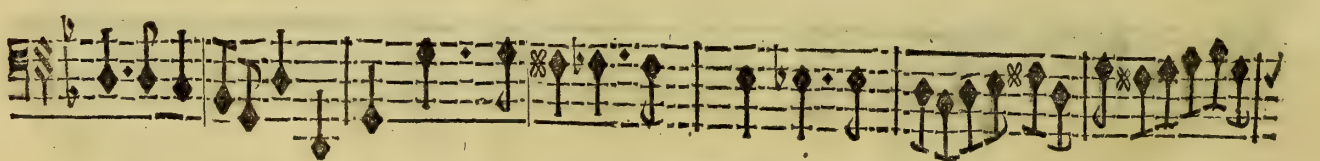
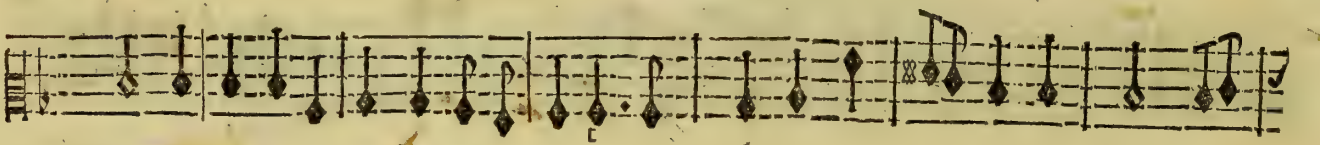
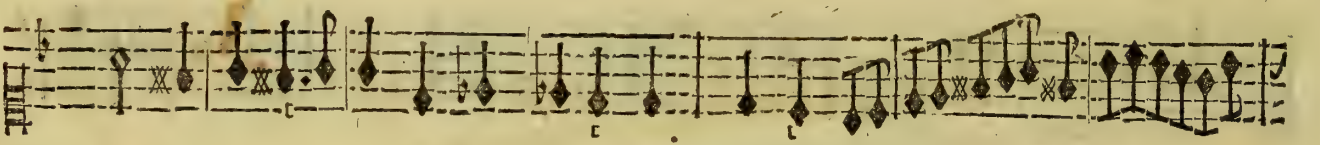
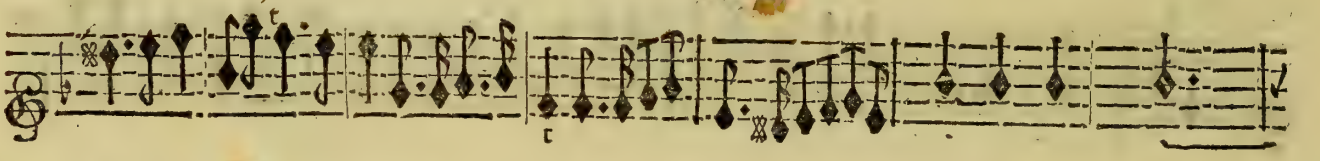
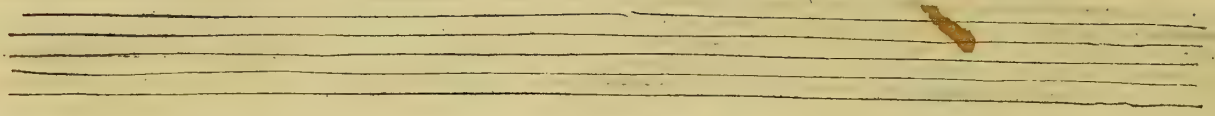
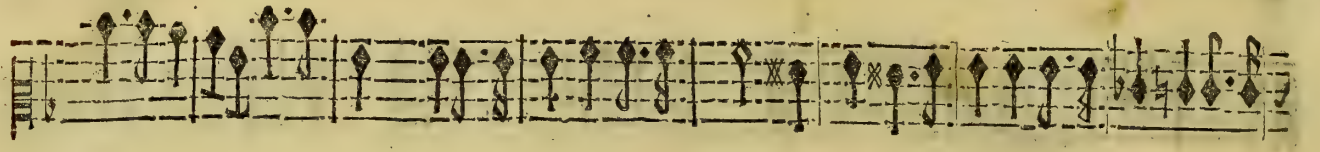
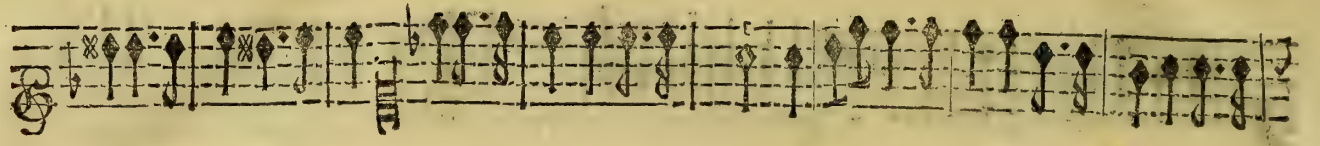
ACTE CINQUIESME

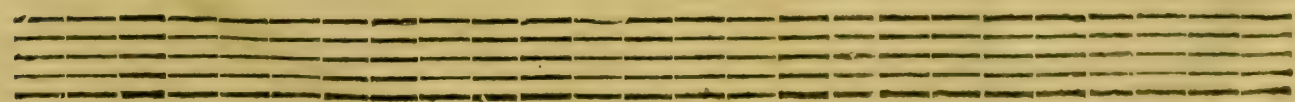
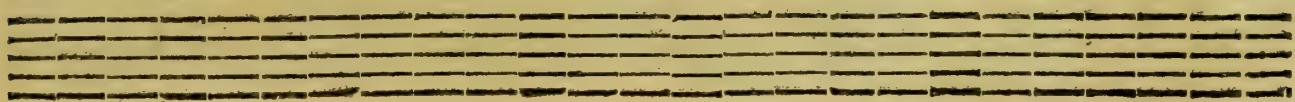
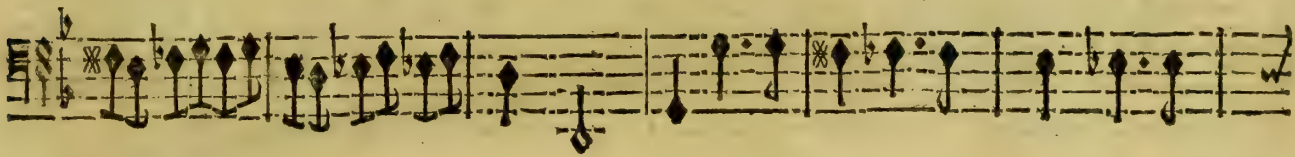
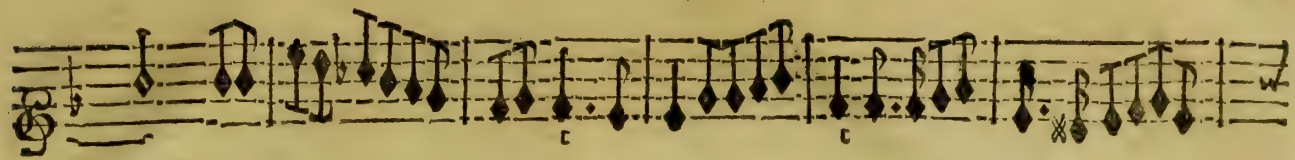




ACTE CINQUIESME.





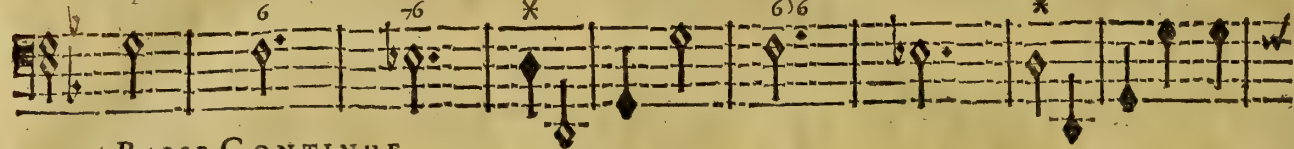


ARMIDE, TRAGÉDIE.

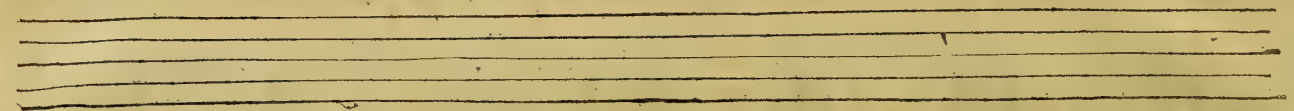
UN AMANT FORTUNE.



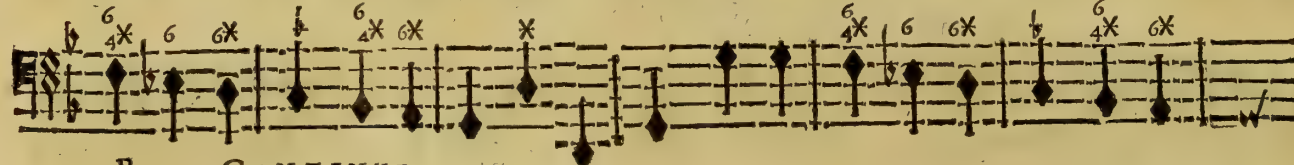
Les plaisirs ont choisi pour azile Ce sejour agreable & tranquile; Que ces



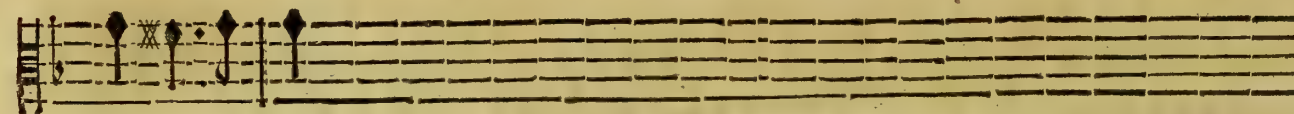
BASSE-CONTINUE.



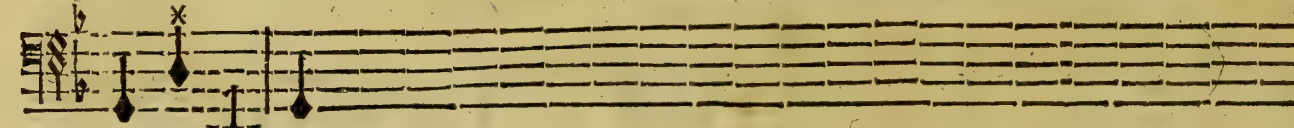
lieux sont charmants Pour les heureux Amants! Que ces lieux sont charmants Pour les



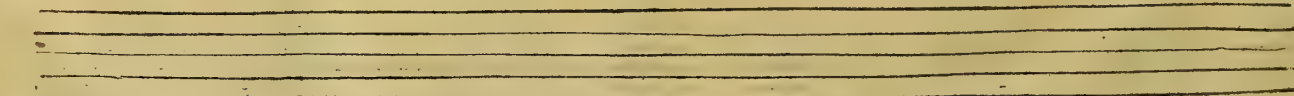
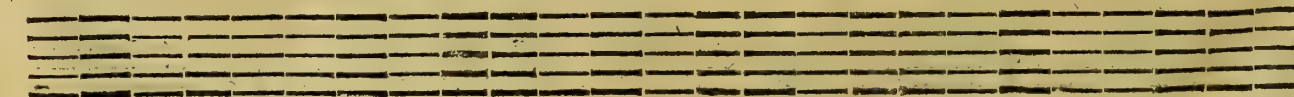
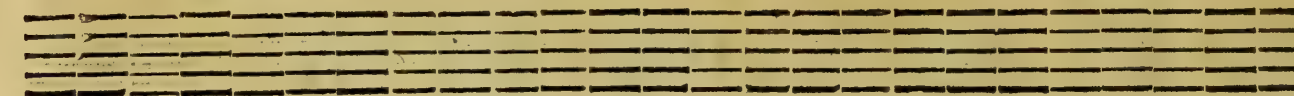
BASSE-CONTINUE.



heureux Amants!



BASSE-CONTINUE.



ACTE CINQUIESME.

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

VIOLONS.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE. A

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

BASSA-CONTINUE.

ACTE CINQUIESME.

FLUTES.

First system of musical notation for Flutes, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

FLUTES.

Second system of musical notation for Flutes, continuing the melodic line from the first system.

First system of musical notation for Basses, featuring a bass clef and a 4/4 time signature. The staff contains a simple harmonic accompaniment.

Second system of musical notation for Basses, continuing the harmonic accompaniment.

BASSE-CONTINUE.

First system of musical notation for Basse-Continue, featuring a bass clef and a 4/4 time signature. It includes figured bass notation with numbers 4, 3, 5, 6, 7, 6, 4, 3, 6, 4 and 'x' marks.

Empty musical staff.

Third system of musical notation for Flutes, featuring a treble clef and a key signature of one flat. It includes the instruction "tutti." above the staff.

Third system of musical notation for Basses, continuing the harmonic accompaniment.

Fourth system of musical notation for Basses, continuing the harmonic accompaniment.

Fifth system of musical notation for Basses, continuing the harmonic accompaniment.

BASSE-CONTINUE.

Second system of musical notation for Basse-Continue, featuring a bass clef and a 4/4 time signature. It includes figured bass notation with numbers 7, 6, 5, 4, 7, 6, 4, 3, 6, 4 and 'x' marks.

Empty musical staff.

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

BASSE-CONTINUE.

tend. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroiet pas

BASSE-CONTINUE.

tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas

BASSE-CONTINUE.

tant.

CHOEUR.

C'est l'amont qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans les chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

VIOLONS.

BASSE-CONTINUE.



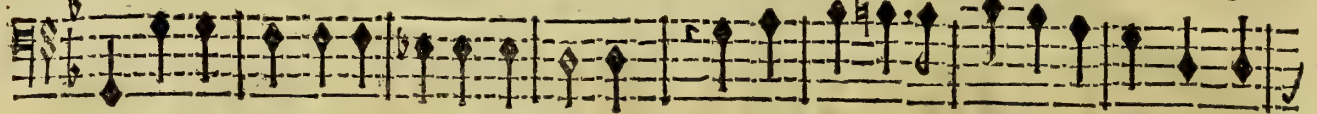
tend, Si l'amour ne cauoit que des peines Les oyseaux amoureux ne chanteroient pas



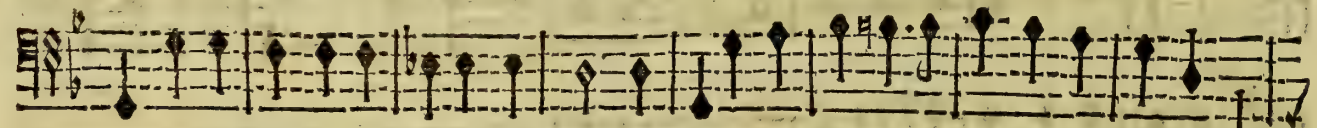
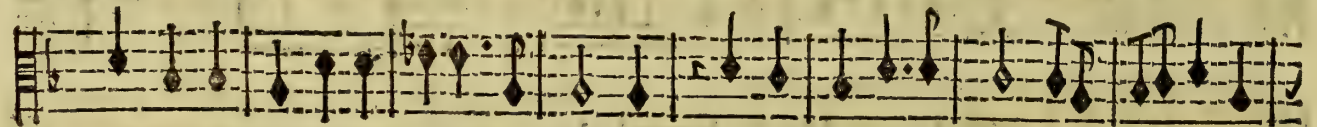
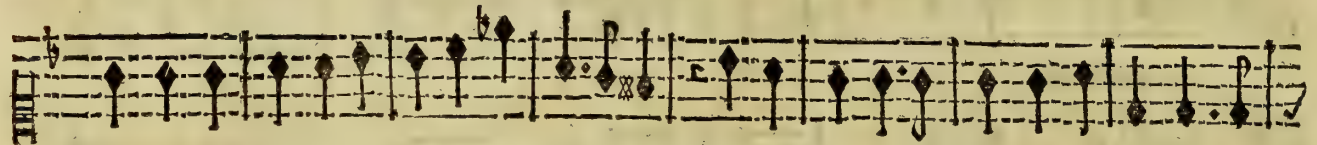
tend, Si l'amour ne cauoit que des peines Les oyseaux amoureux ne chanteroient pas



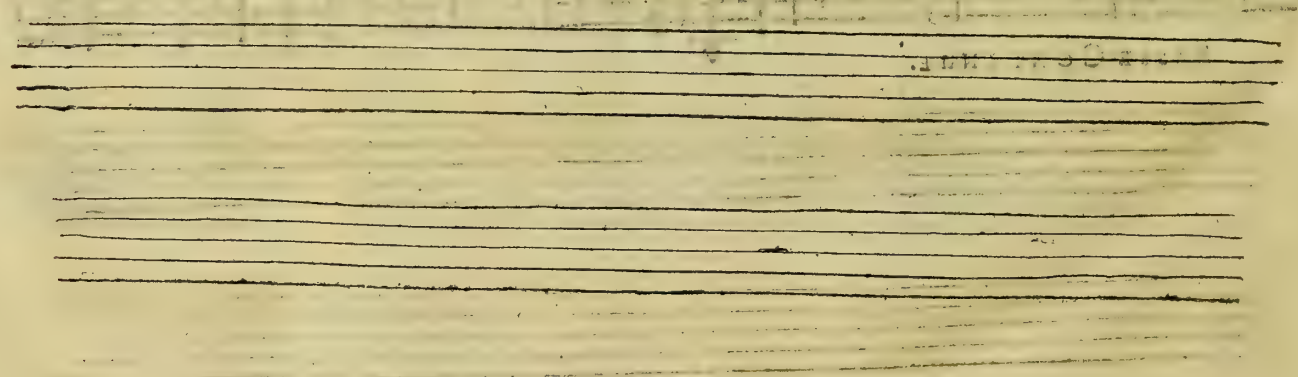
tend. Si l'amour ne cauoit que des peines Les oyseaux amoureux ne chanteroient pas

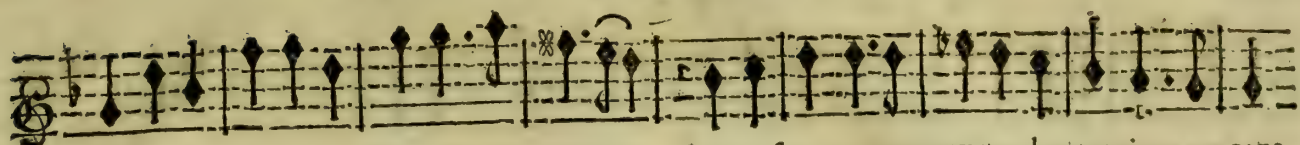


tend, Si l'amour ne cauoit que des peines Les oyseaux amoureux ne chanteroient pas

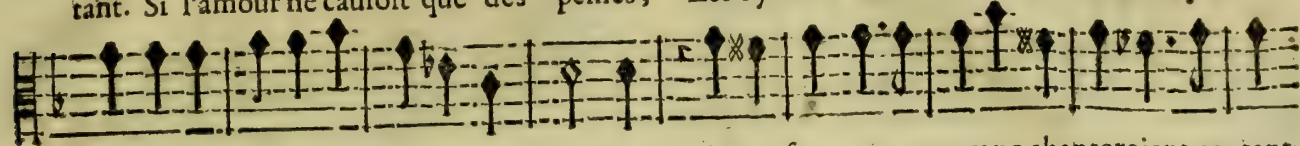


BASSE-CONTINUE.

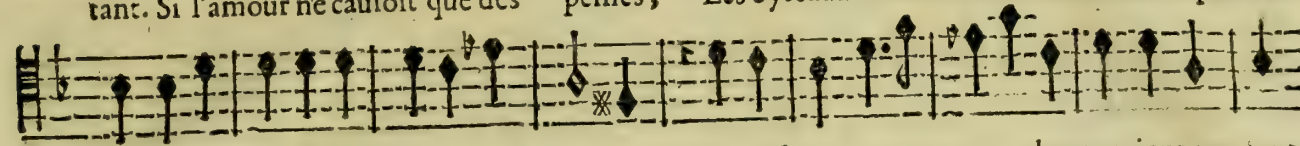




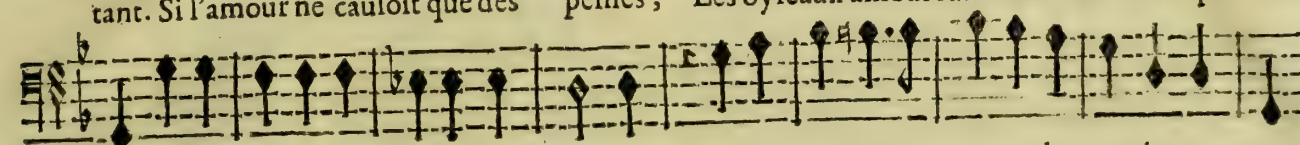
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



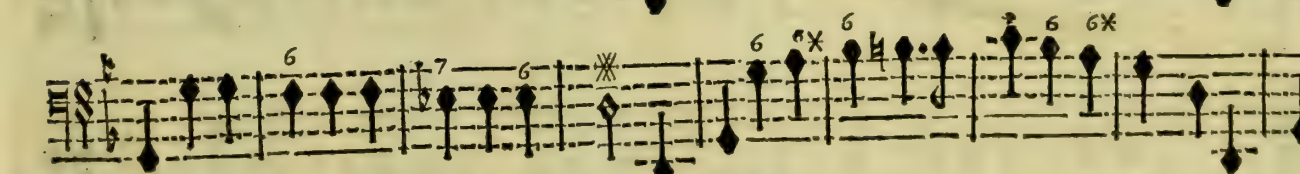
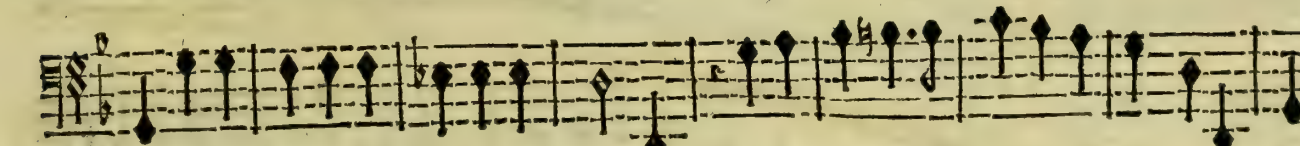
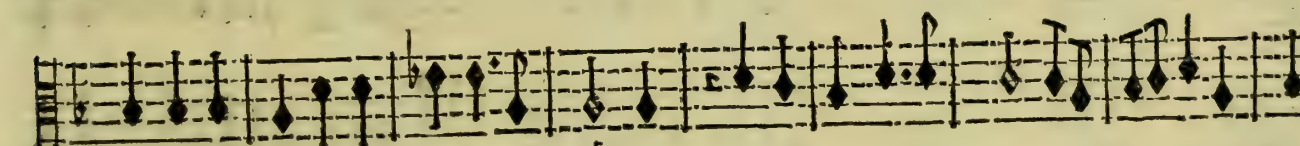
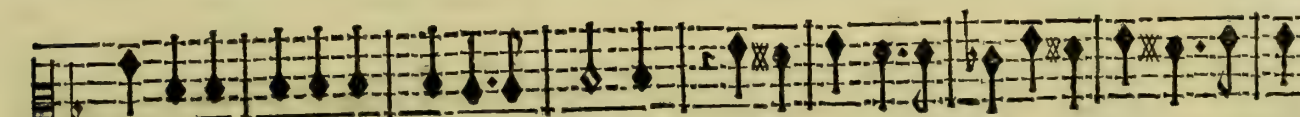
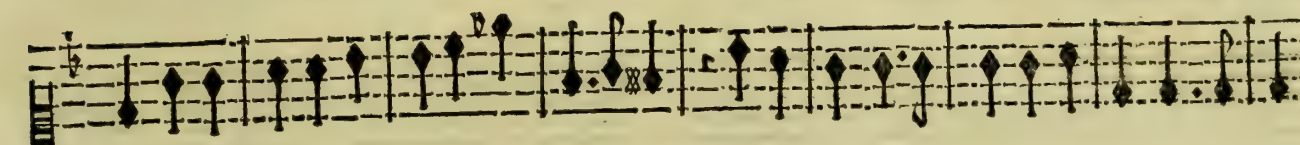
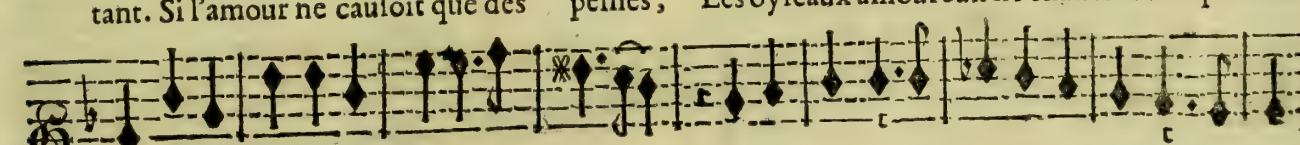
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



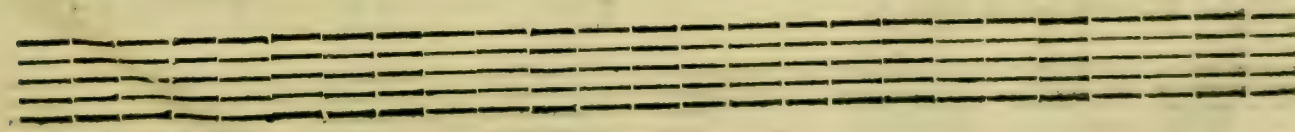
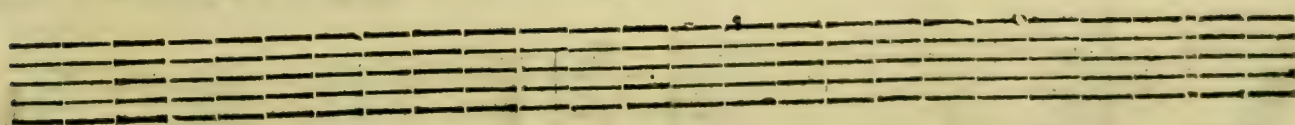
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



BASSE-CONTINUE.



FLUTES.

FLUTES.

BASSE-CONTINUE.

BASSE-CONTINUE.

FLUTES.

FLUTES.

FLUTES.

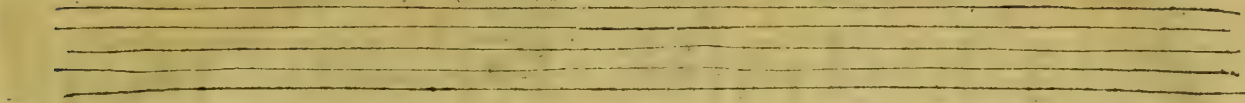
FLUTES.

BASSE-CONTINUE.

BASSE-CONTINUE.

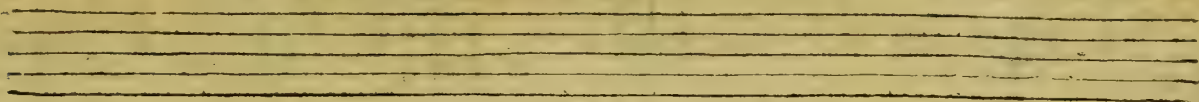
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

BASSE-CONTINUE.



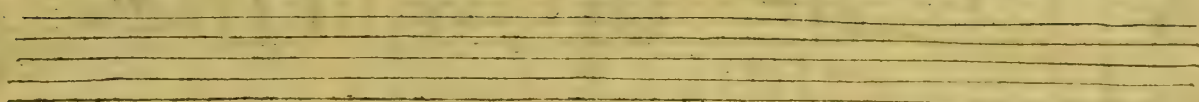
Dans l'hyver de nos ans, l'Amour ne re-gne plus. Les beaux jours que l'on perd sont

BASSE-CONTINUE.



pour jamais perdus. Dans l'hyver de nos ans, l'Amour ne re-gne plus. Les beaux

BASSE-CONTINUE.



jours que l'on perd sont pour jamais perdus.

BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

CHOEUR.

Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

VIOLONS.

BASSE-CONTINUE.

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

VIOLONS.

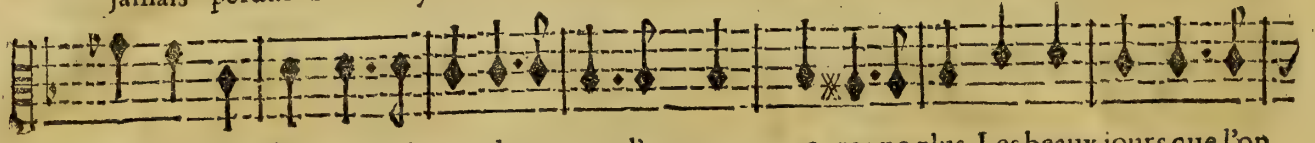
BASSE-CONTINUE.



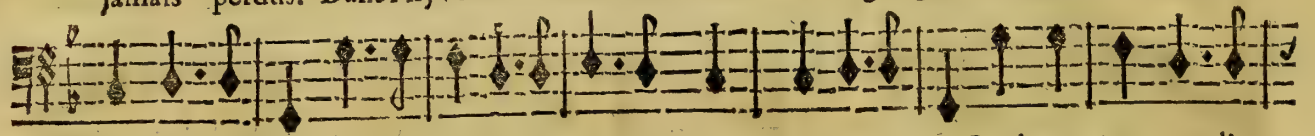
ja- mais perdu. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on



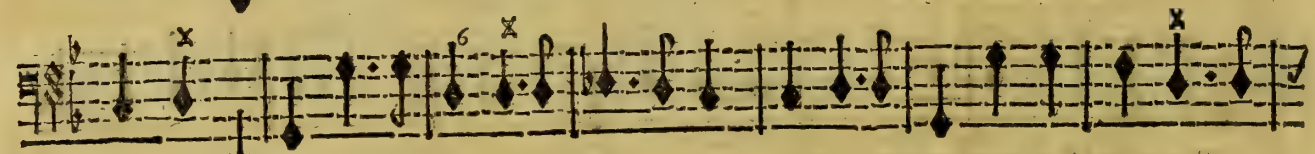
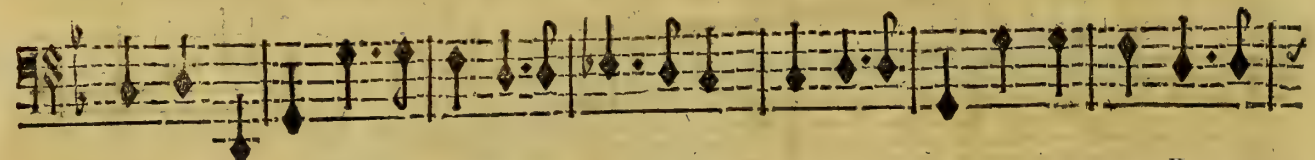
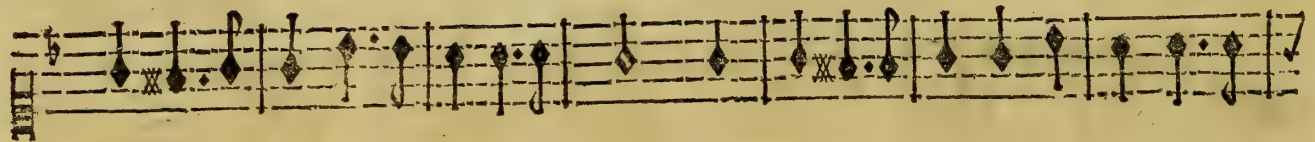
jamais perdu. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on



jamais perdu. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

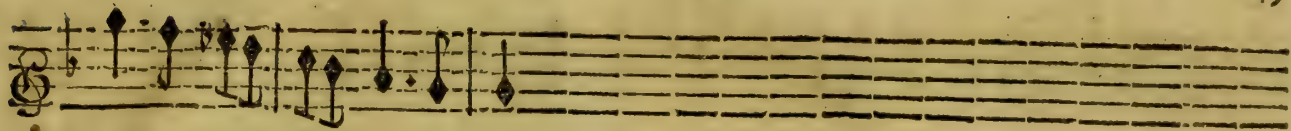


jamais perdu. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on



BASSE CONTINUE.

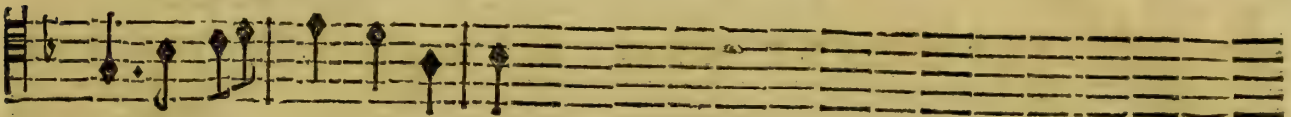




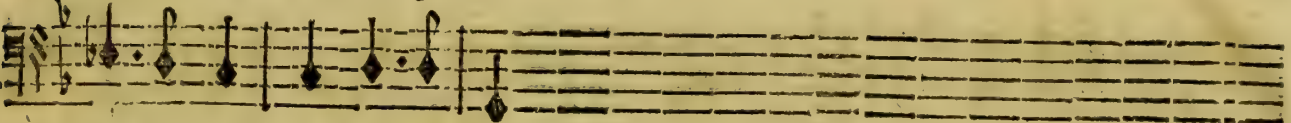
perd font pour ja- mais perdus.



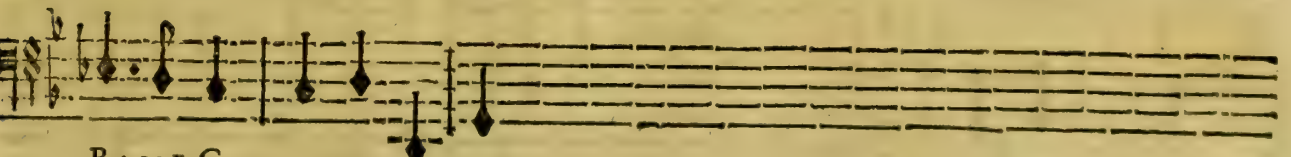
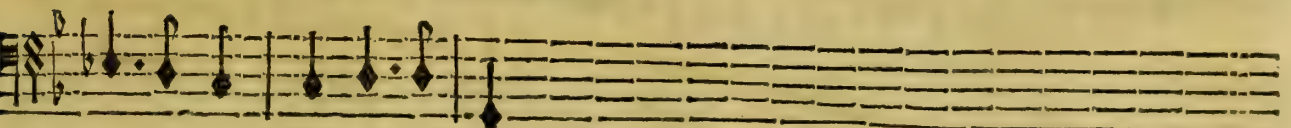
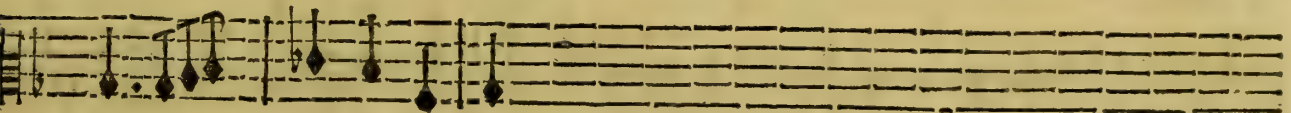
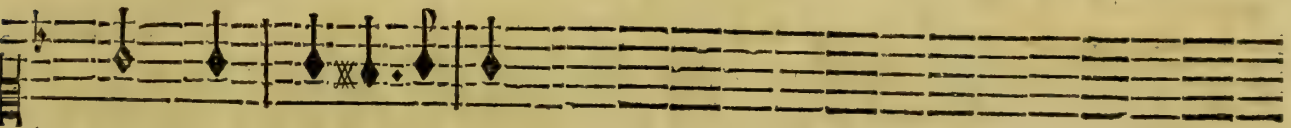
perd font pour jamais perdus.



perd font pour jamais perdus.

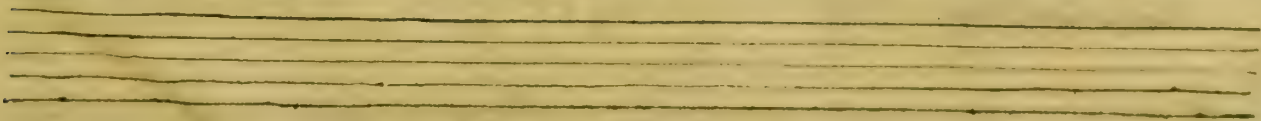


perd font pour jamais perdus.



BASSE-CONTINUE.

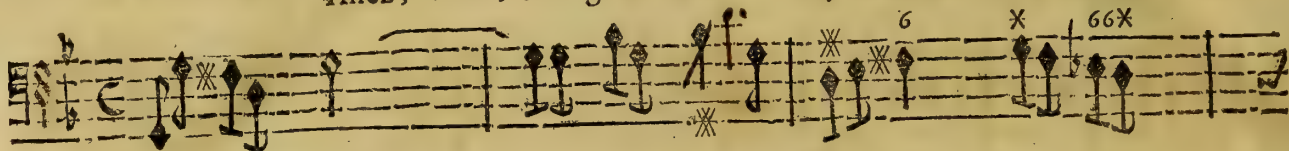
On reprend le premier Recit & le premier couplet du Chœur de la Passacaille page 233. jusques à ce mot fin. puis on jouë la Passacaille de violons page 220. & on reprend encore le premier Recit & le premier couplet du Chœur.



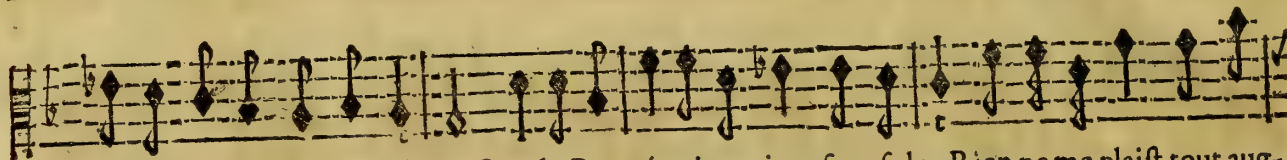
RENAV. D.



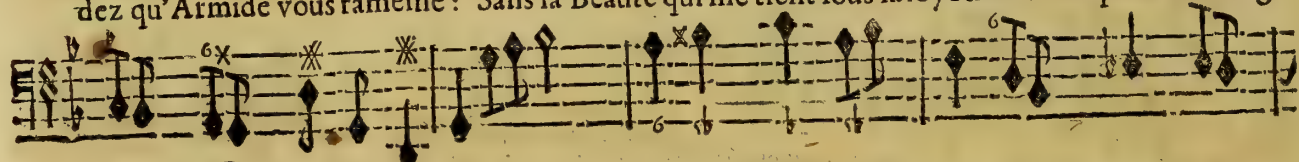
Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



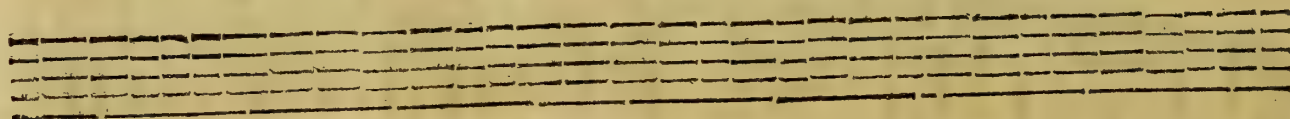
BASSE-CONTINUE.



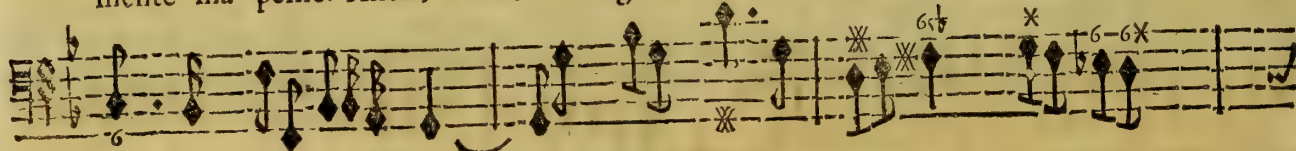
dez qu' Armide vous rameine : Sans la Beauté qui me tient sous sa loy Rien ne me plaist tout aug-



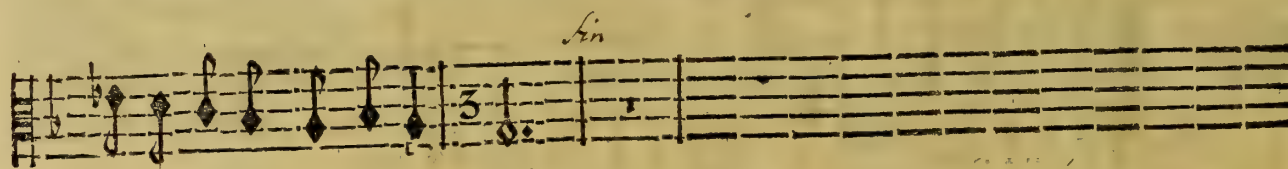
BASSE-CONTINUE.



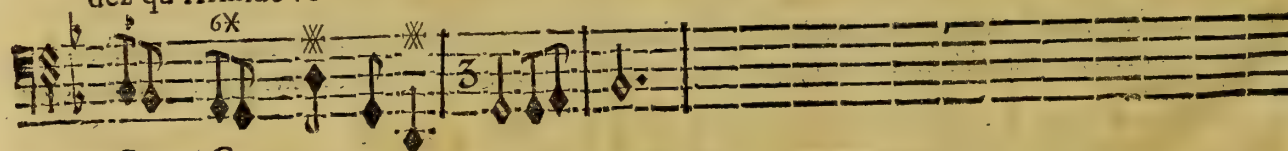
mente ma peine. Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



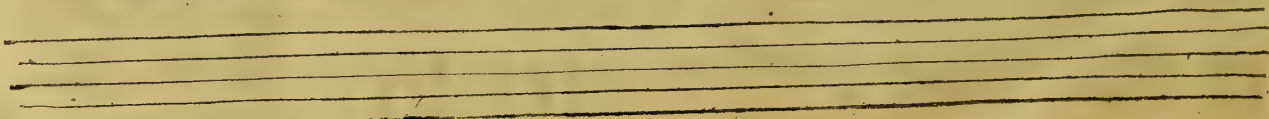
BASSE-CONTINUE.



dez qu' Armide vous ramei- ne.



BASSE-CONTINUE.



SCENE III.

RENAUD, UBALDE, LE CHEVALLIER DANOIS.

Tons.

PRELUDE.

Sous.

BASSE-CONTINUE.

Tons.

Sous.

BASSE-CONTINUE.

Tons.

Sous.

BASSE-CONTINUE.

RFNAVD.

Que vois-je? quel es-

VBALDE.

Il est seul; profi- tons d'un temps si preci- eux.

LE CHEVALIER.

BASSE-CONTINUE.

clat me vient fraper les yeux?

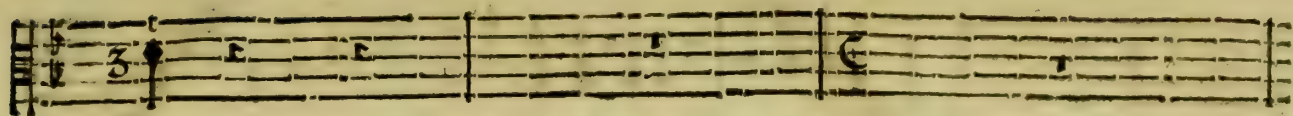
Le Ciel veut vous faire connaître L'erreur dont vos sens sont se-

BASSE-CONTINUE.

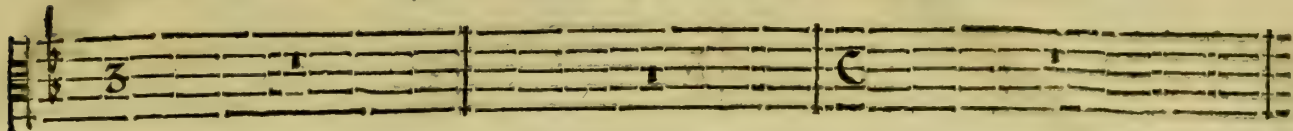
Ciel! quelle honte de paraître Dans l'indigne estat où je

duits.

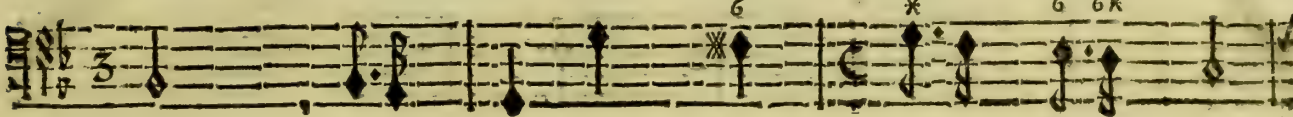
BASSE-CONTINUE.



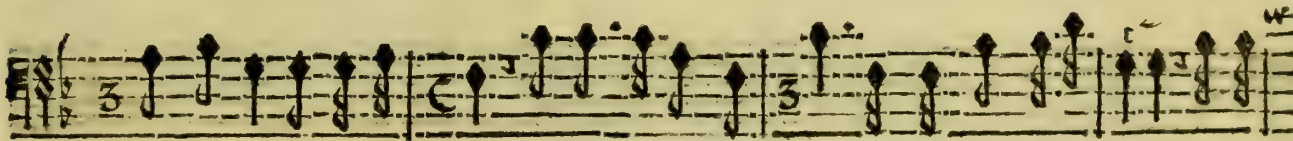
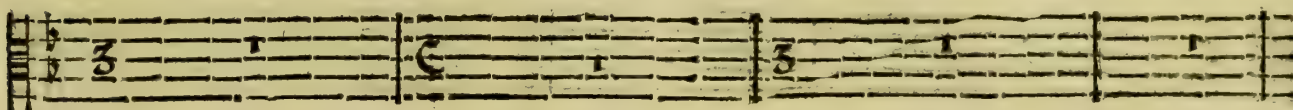
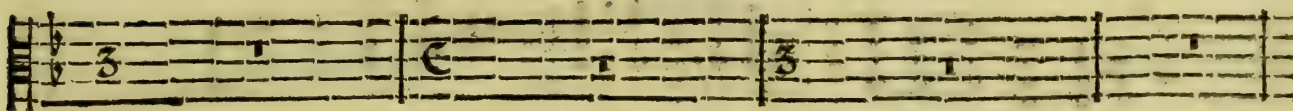
Suis :



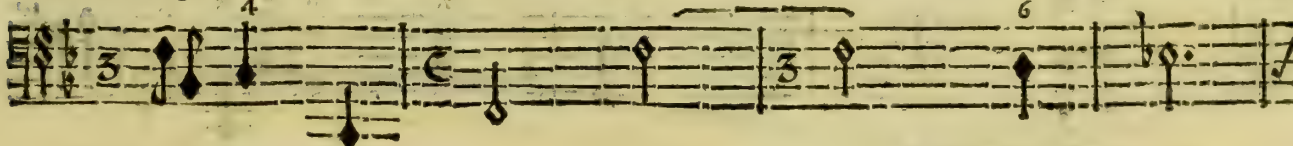
Nostre General vous r'apelle; La Victoire vous garde une Palme immortelle. Tout



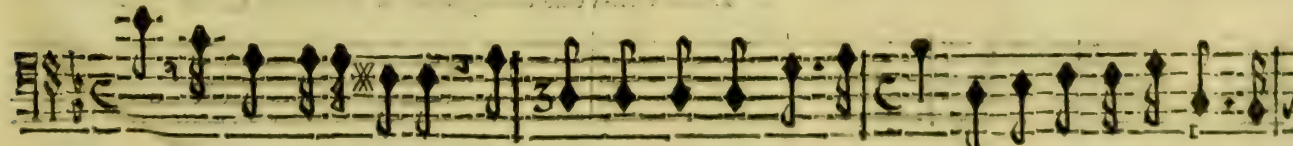
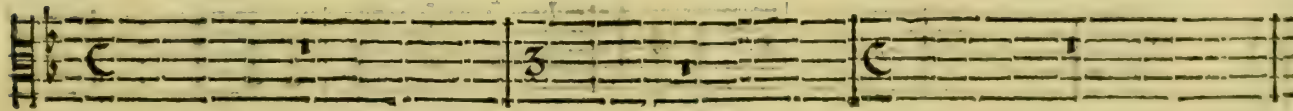
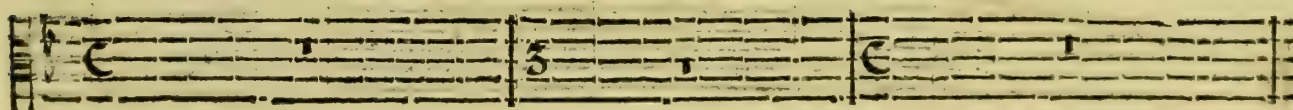
BASSE-CONTINUE.



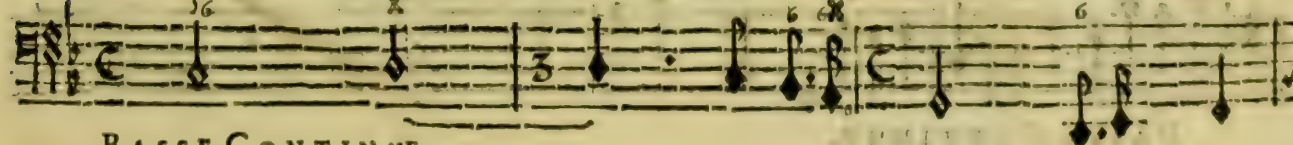
doit presser vostre re- tour. De cent divers Climats chacun court à la Guerre; Renaud



BASSE-CONTINUE.

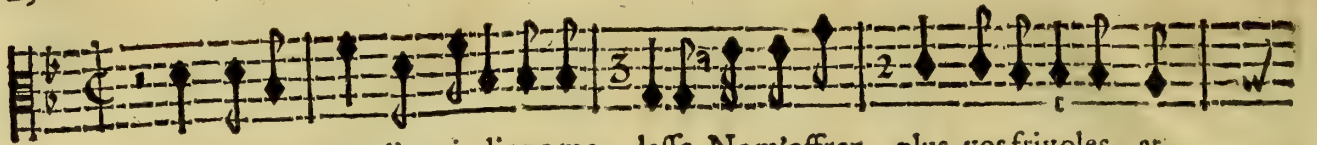


seul, au bout de la Terre, Caché dans un charmant sejour, Veut-t'il suivre un hôteux A-

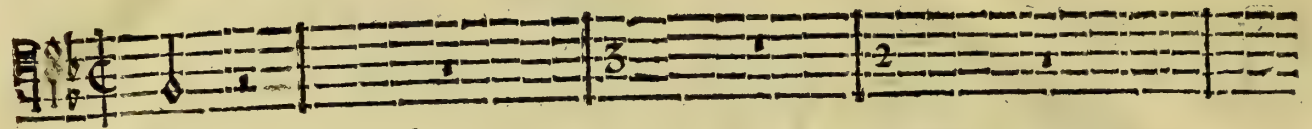
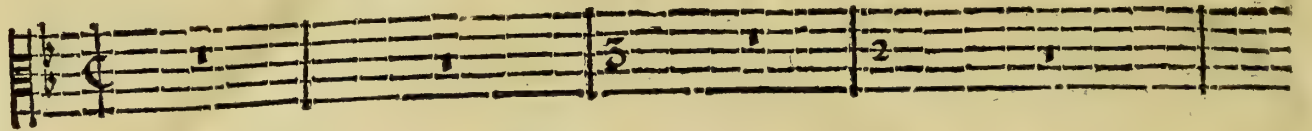


BASSE-CONTINUE.

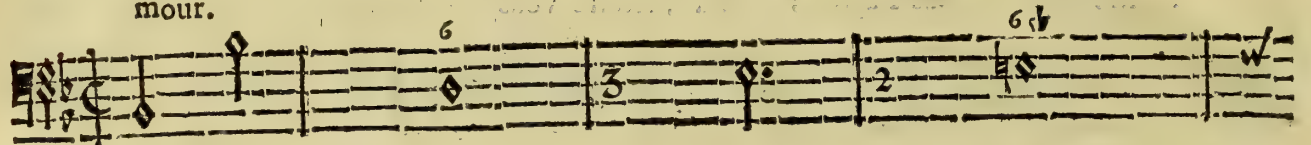
ARMIDE TRAGEDIE.



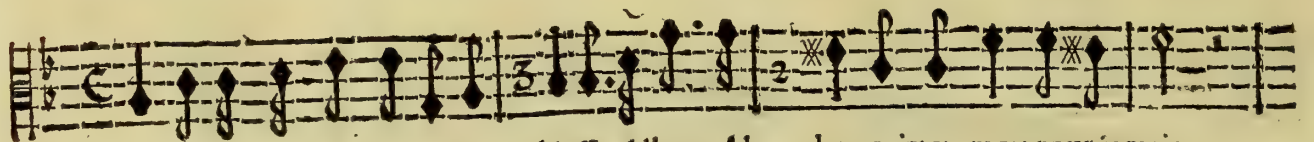
Vains Ornaments d'une indigne mo- leffe, Nem'offrez plus vos frivoles at-



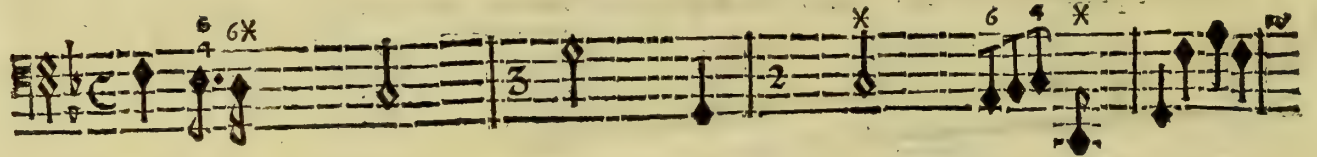
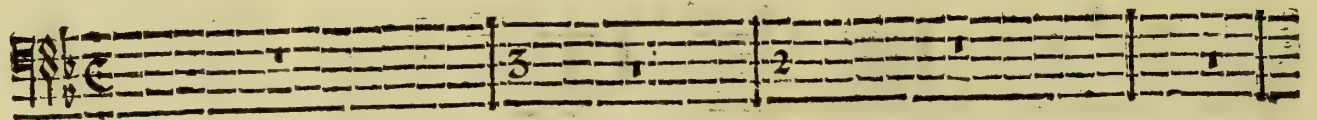
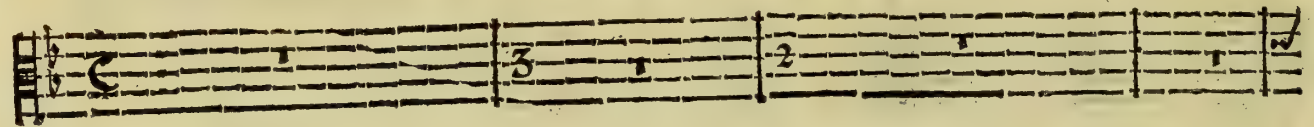
mour.



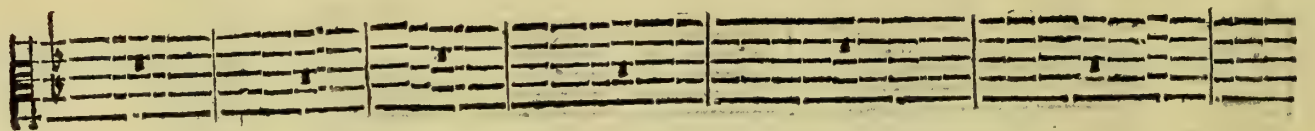
BASSE-CONTINUE.



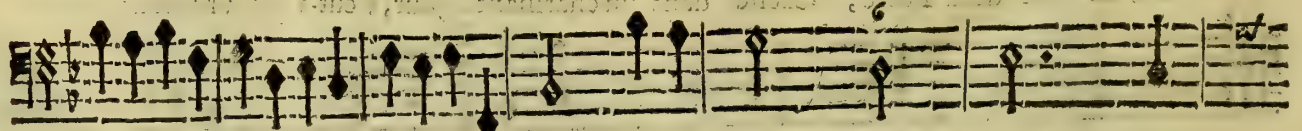
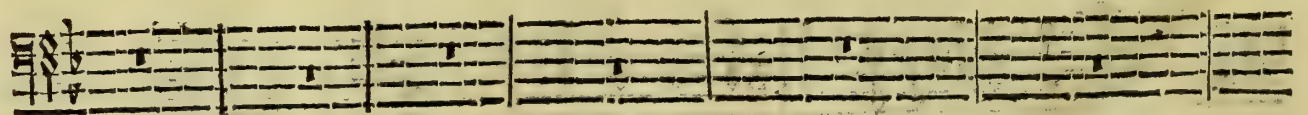
traits: Restes honteux de ma foi- bleffe, Allez, Al- lez, quittez-moy pour jamais.



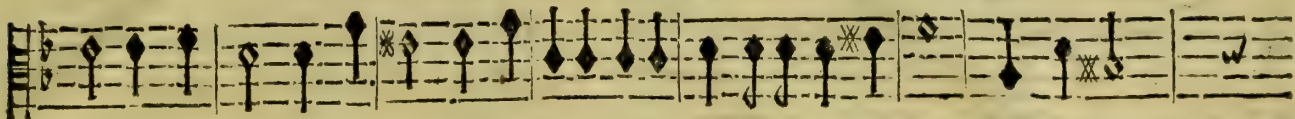
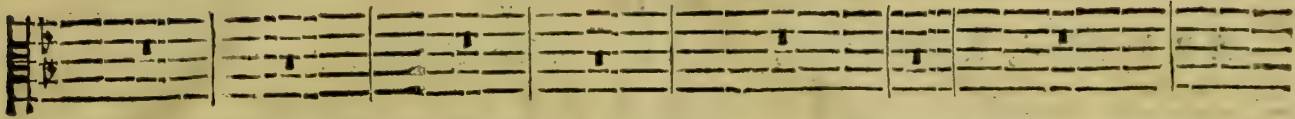
BASSE-CONTINUE.



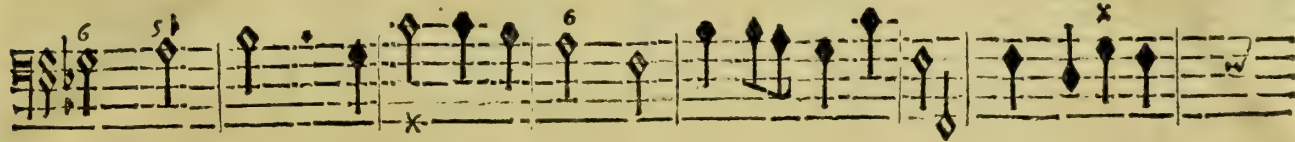
Defrobez-vous aux pleurs d'Armide C'est l'u-



BASSE-CONTINUE.



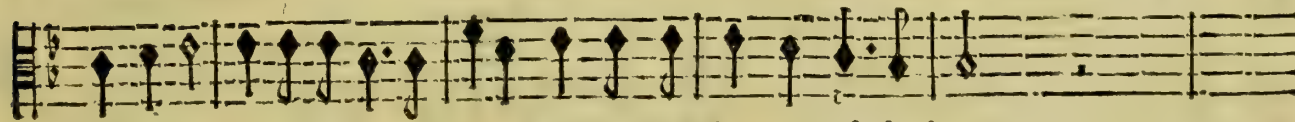
nique danger dont vostre ame intrepide A besoin de se garentir Dans ces lieux



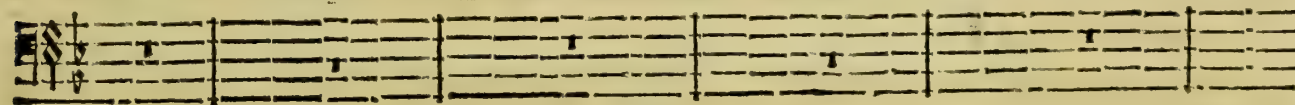
BASSE-CONTINUE.



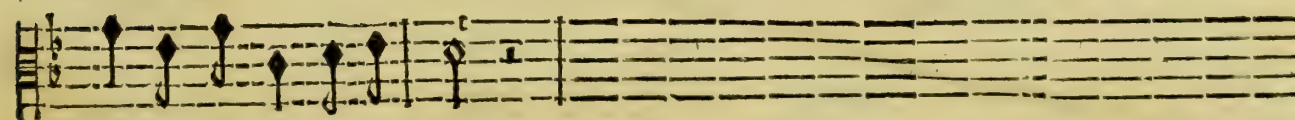
Allons ,al-



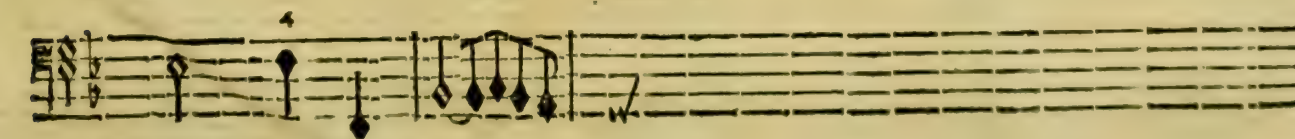
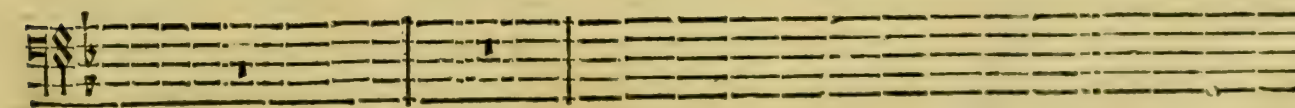
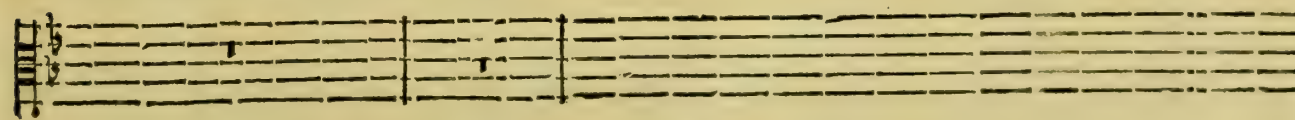
enchantez la Volupté preside Vous n'en scauriez trop tost sortir.



BASSE-CONTINUE.



lons , hastons-nous de par- tir.



BASSE-CONTINUE.

SCENE IV.

ARMIDE, RENAUD, UBALDE, LE CHEVALIER DANOIS.

ARMIDE

Renaud? Ciel! ô mortelle peine! Vous partez? Re-

BASSE-CONTINUE.

naud! vous partez? De- mons, suivez ses pas, volez, & l'ar-

BASSE-CONTINUE.

stez; He- las! tout me trahit, & ma puissance est vaine. Renaud!

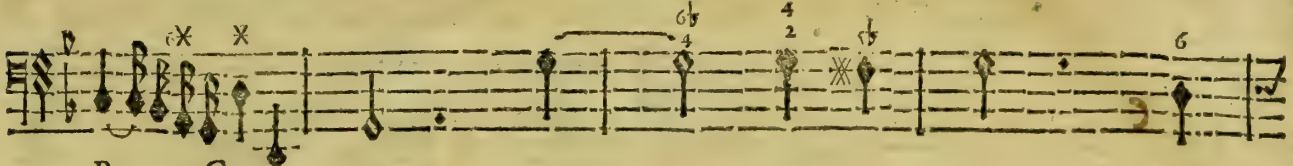
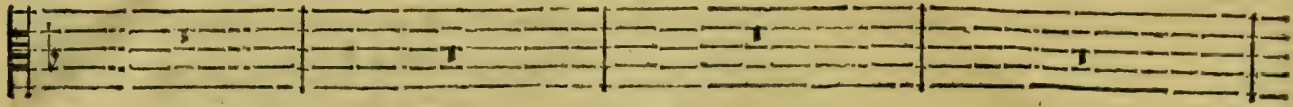
BASSE-CONTINUE.

Ciel! ô mortelle peine! Mes cris ne sont pas écou- tez! Vous partez, Re-

BASSE-CONTINUE.



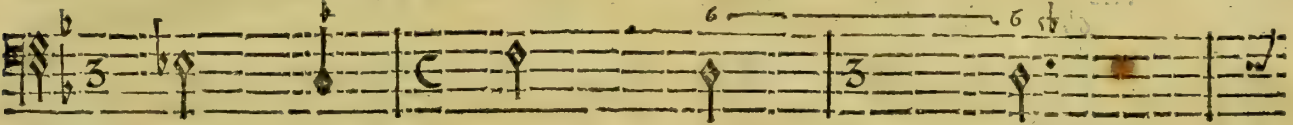
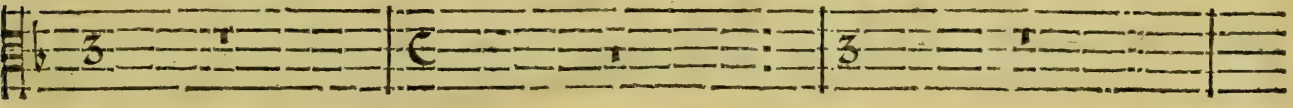
naud ! vous partez ? Si je ne vous vois plus croyez-vous que je vive ? Ay-je pû meri-



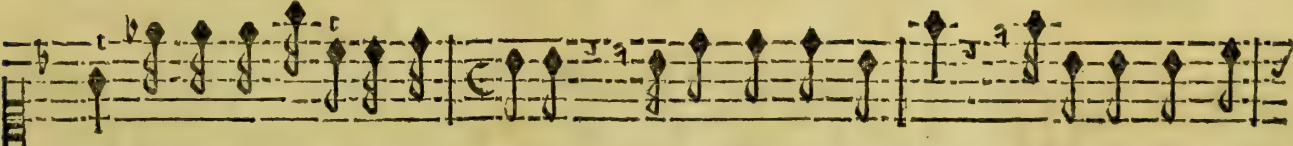
BASSE-CONTINUE.



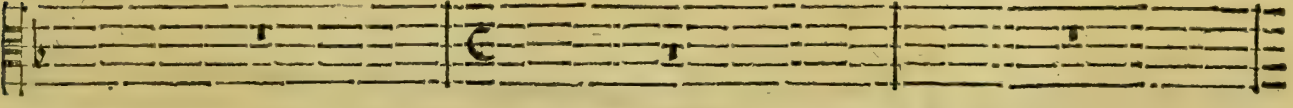
ter un si cruel tour- ment ? Du moins, comme Enne- my, si ce n'est comme A-



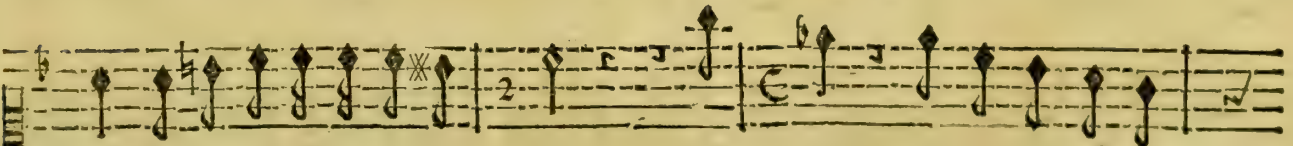
BASSE-CONTINUE.



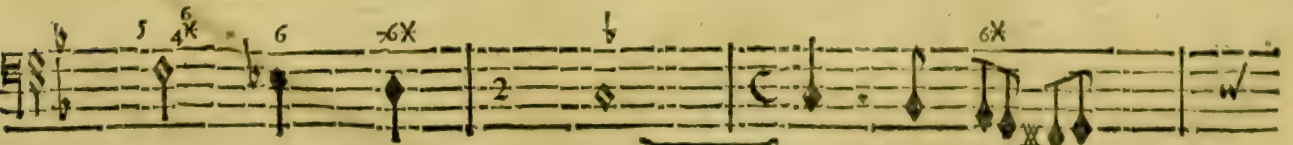
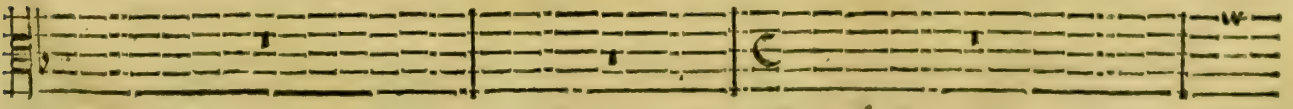
mant, Emmenez Armide cap- tive. J'iray dans les combats, J'iray m'offrir aux



BASSE-CONTINUE.



coups Qui seront destinez pour vous. Re- naud, pourveu que je vous

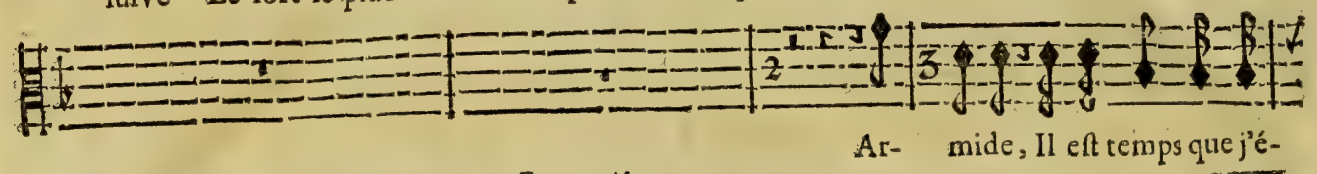


BASSE-CONTINUE.

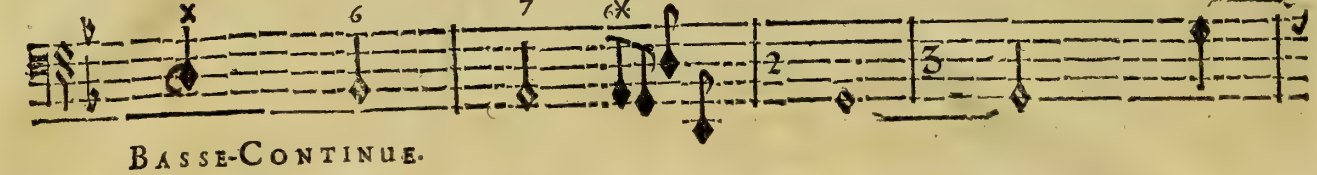
ARMIDE, TRAGEDIE.



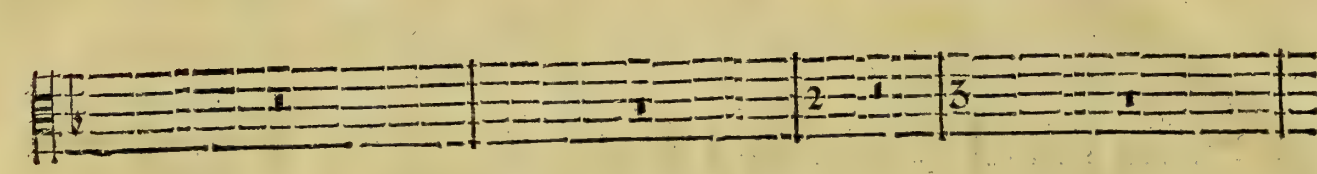
suiue Le fort le plus affreux me paroitra trop doux.



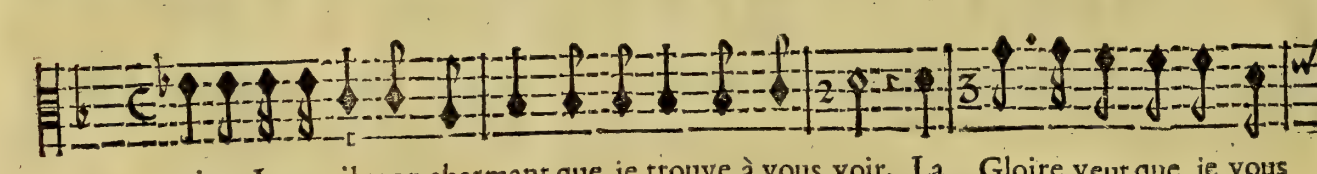
Ar- mide, Il est temps que j'é-



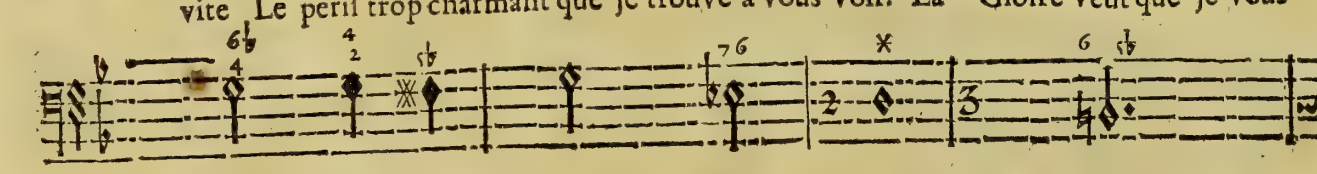
vite Le peril trop charmant que je trouve à vous voir. La Gloire veut que je vous



quitte, Elle ordonne à l'Amour de ceder au Devoir. Si vous souffrez, vous pouvez



croire Que je m'éloigne à regret de vos yeux, Vo° regnerez toujours dans ma memoire, Vo° se-



BASSE-CONTINUE.



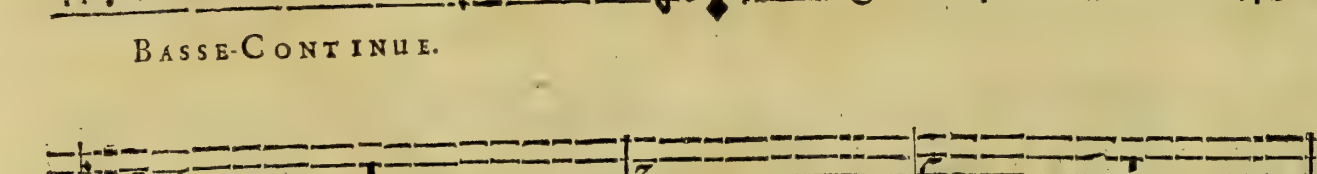
BASSE-CONTINUE.



BASSE-CONTINUE.



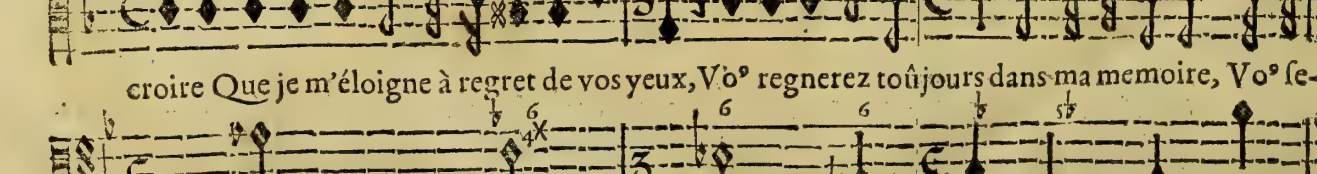
BASSE-CONTINUE.



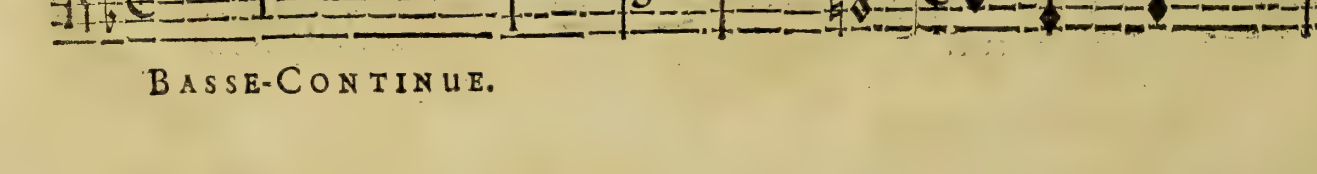
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

Non, jamais de l'A-

rez après la Gloire Ce que j'aimeray le mieux.

BASSE-CONTINUE.

mour tu n'as senty le charme, Tu te plais à cau-fer de funestes mal-

BASSE-CONTINUE.

heurs. Tu m'entends soupi-rer, tu vois couler mes pleurs, Sans me rendre un sou-

BASSE-CONTINUE.

BASSE-CONTINUE.

pir, sans verser une larme. Par les nœuds les plus doux je te conjure en

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

vain; Tu suis un fier Devoir, tu veux qu'il nous se- pare: Non, non, ton

BASSE-CONTINUE.

cœur n'a rien d'humain, Le cœur d'un Tigre est moins bar- bare. Je mourray si tu pars, &

BASSE-CONTINUE.

tu n'en peux douter, Ingrat, sans toy je ne puis vivre. Mais après mon tré-

BASSE-CONTINUE.

pas ne crois pas éviter Mon Ombre obstinée à te suivre. Tu la verras s'ar-

BASSE-CONTINUE.

mer contre ton cœur sans foy, Tu la trouveras inflexible Comme tu l'as esté pour

BASSE-CONTINUE.

moy, Et sa fureur s'il est possible Egalera l'amour dont j'ay brûlé pour toy.

BASSE-CONTINUE

Ah! la lumiere m'est ravie! Barbare est-tu content, Tu jouis en par-

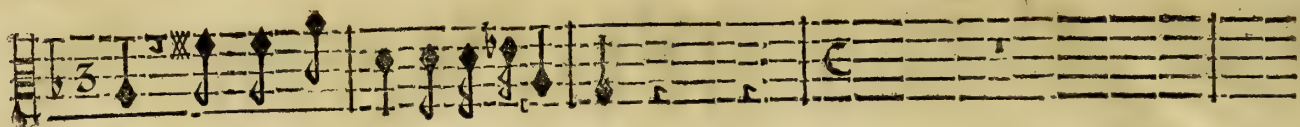
BASSE CONTINUE.

tant Du plaisir de m'oster la vie.

Trop mal'heureuse Armide! he-

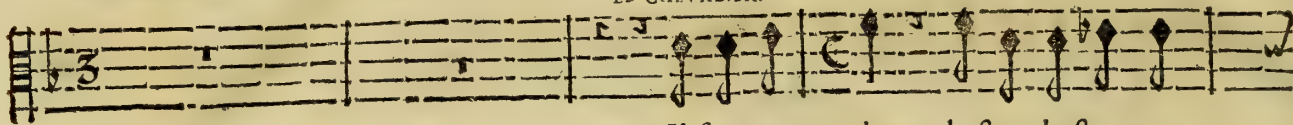
BASSE-CONTINUE.

Kk



las ! Que ton destin est déplorable.

LE CHEVALIER.



Il faut par-tir, hastez, hastez-vos

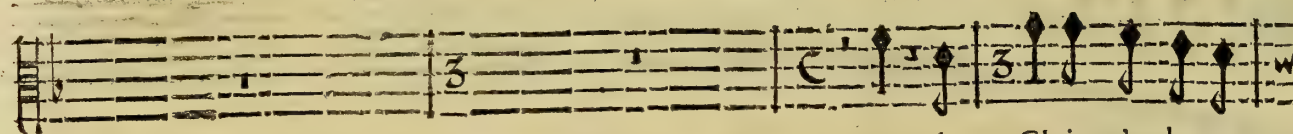
VBALDE.



Il faut par-tir, hastez, hastez vos



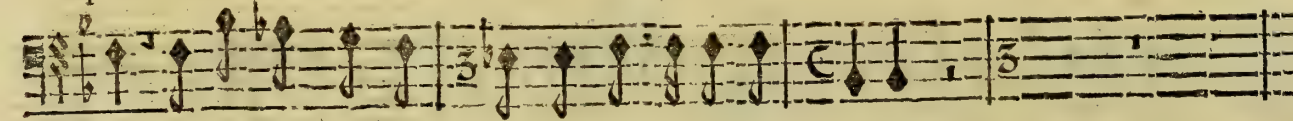
BASSE-CONTINUE.



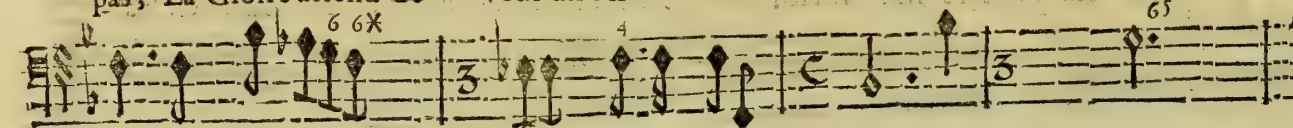
Non, la Gloire n'ordonne



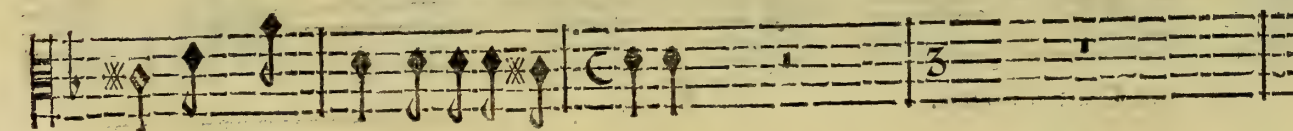
pas, La Gloire attend de vous un cœur inébran-lable.



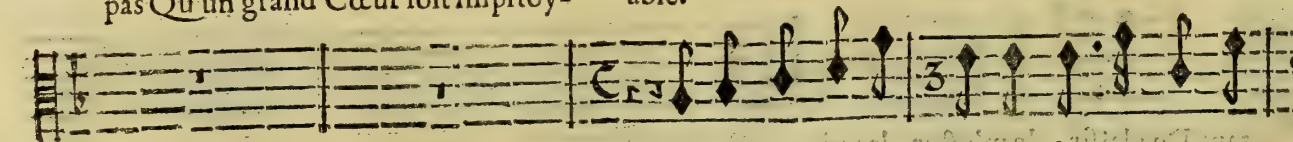
pas, La Gloire attend de vous un cœur inébran-lable.



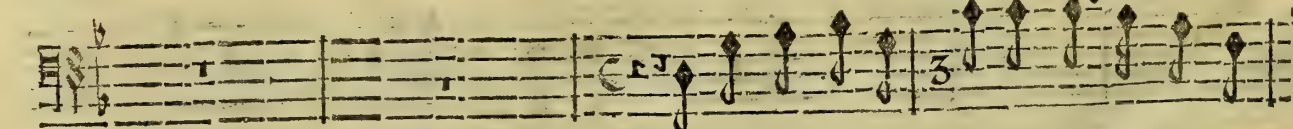
BASSE-CONTINUE.



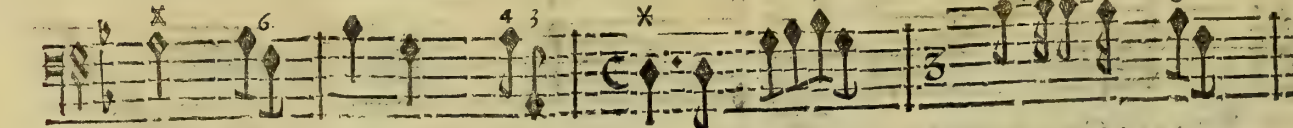
pas Qu'un grand Cœur soit impitoy-able.



Il faut vous arra-cher aux dangereux ap-



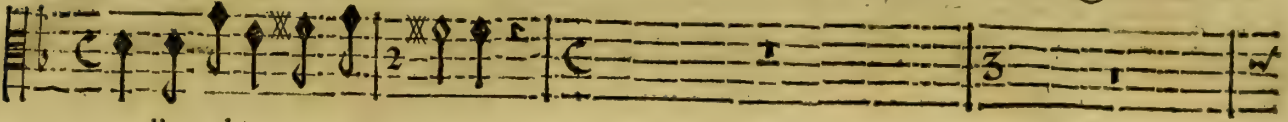
Il faut vous arra-cher aux dangereux ap-



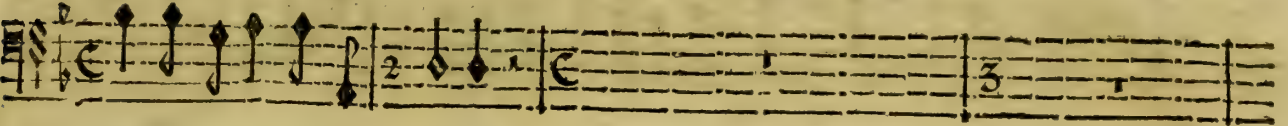
BASSE-CONTINUE.



Trop malheureux se Armide! he- las! Que ton de-



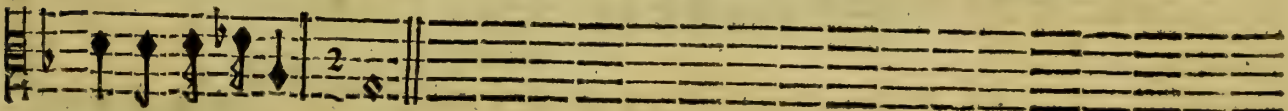
pas d'un objet trop ai- mable.



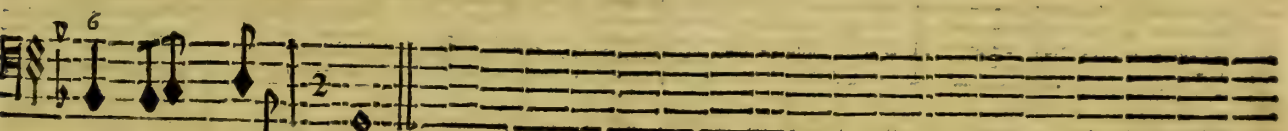
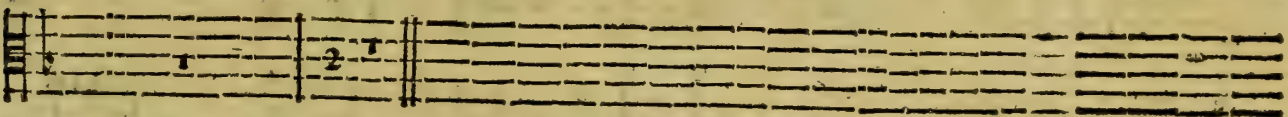
pas d'un objet trop ai- mable.



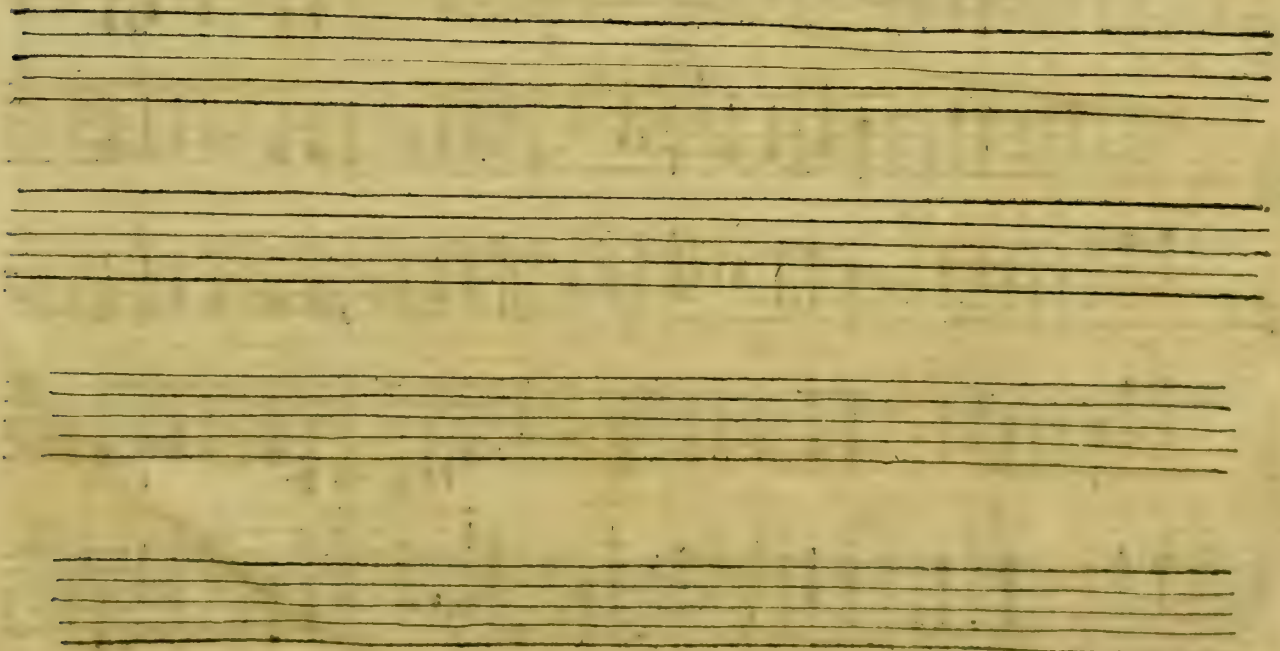
BASSE-CONTINUE.



stin est deplora- ble.



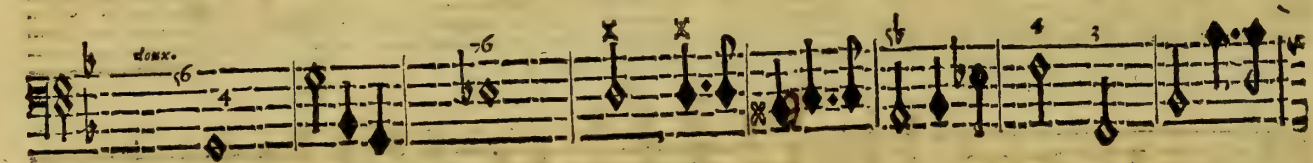
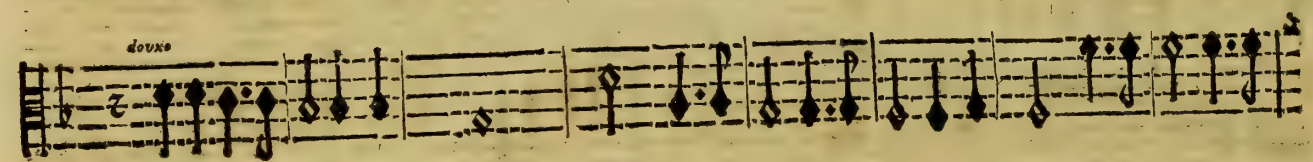
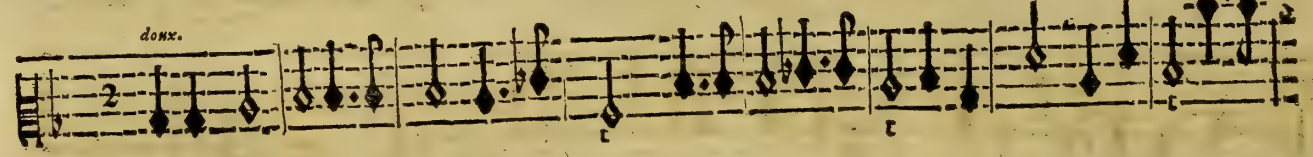
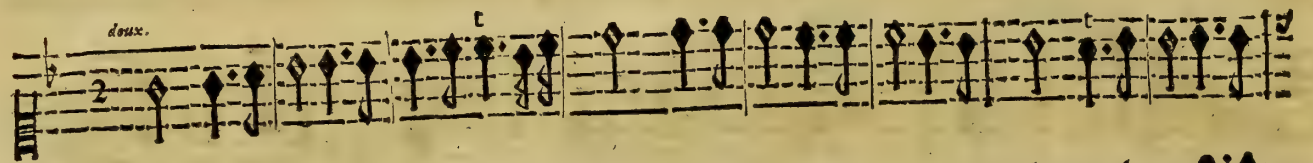
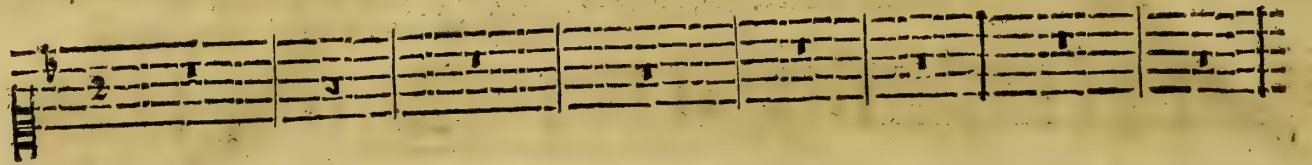
BASSE-CONTINUE.



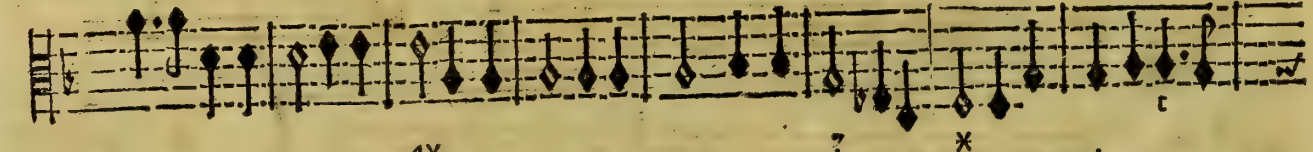
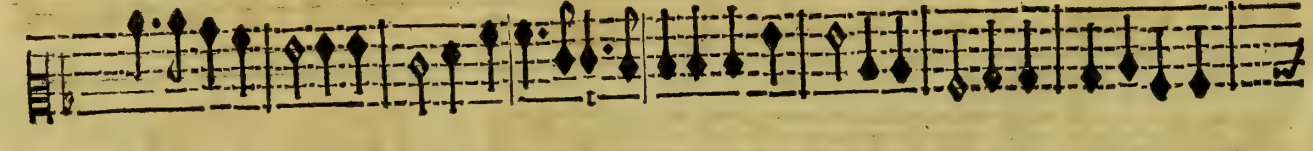
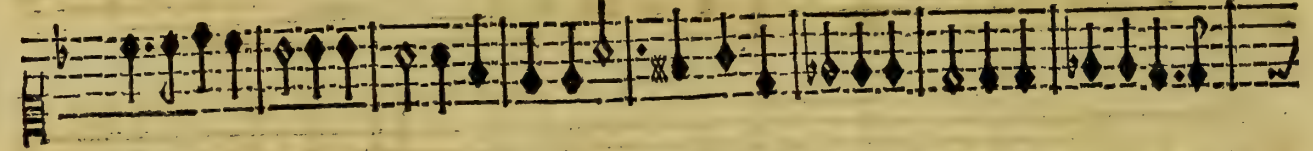
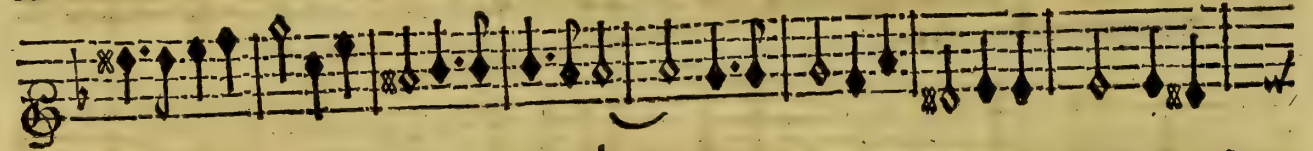
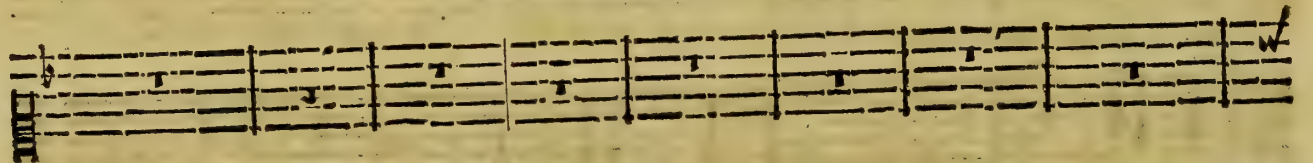
ARMIDE, TRAGEDIE.

SCENE V.

ARMIDE seule.



BASSE-CONTINUE.



BASSE-CONTINUE.

Le per- fide Renaud me fuit, Tout perfide qu'il est mon lâche cœur le

BASSE-CONTINUE.

fuit. Il me laisse mourante, Il veut que je perisse. A regret je revoy la clar-

BASSE-CONTINUE.

te qui me luit; L'horreur del'éternelle Nuit cede à l'horreur de mon su-

BASSE-CONTINUE.

plice. Le per- fide Renaud me fuit, Tout perfide qu'il est mon lasche cœur le

BASSE-CONTINUE.

BASSE-CONTINUE.

Suit.

Quand le Barbare estoit en ma puif.

BASSE-CONTINUE.

fance, Que n'ay-je crû la Haine & la Vengeance! Que n'ay-je suivy leurs transf-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

ports! Il m'eschape, Il s'esloigne, Il va quitter ces Bords, Il brave l'Enfer & ma

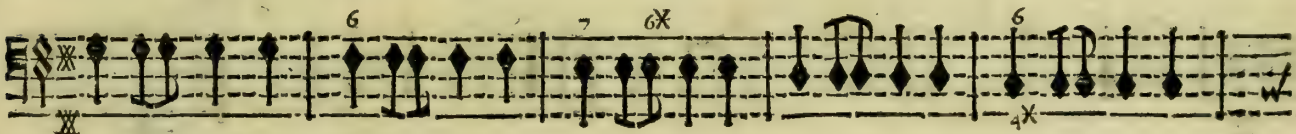
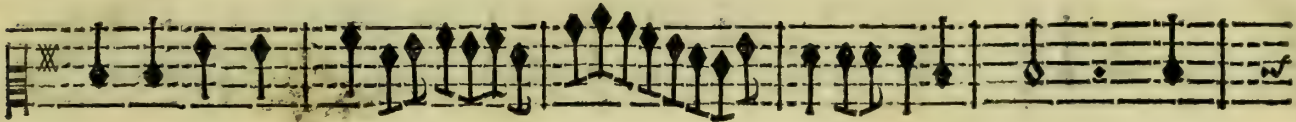
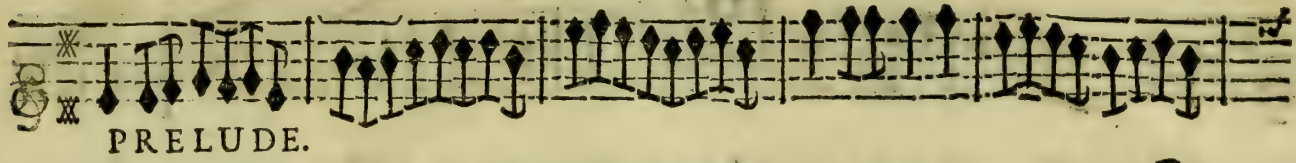
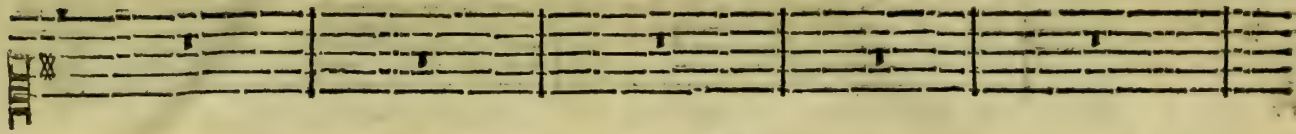
This system contains the first six staves of music. The top staff is the vocal line with lyrics. The second and third staves are the vocal accompaniment. The fourth and fifth staves are the basso continuo line. The sixth staff is the basso continuo line with figured bass notation: 6, 7 6 4, 7 6, 6.

BASSE-CONTINUE.

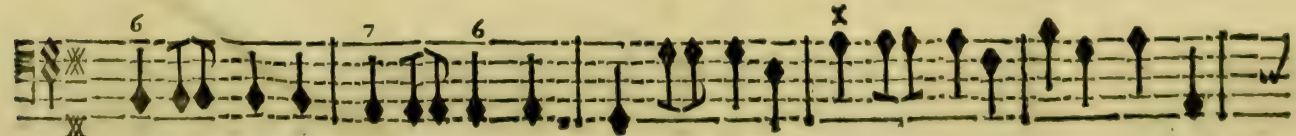
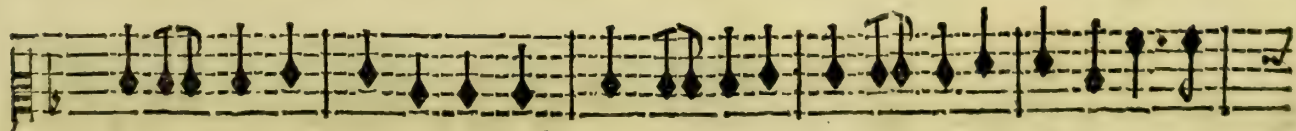
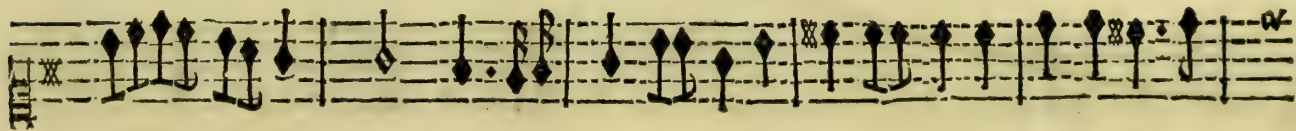
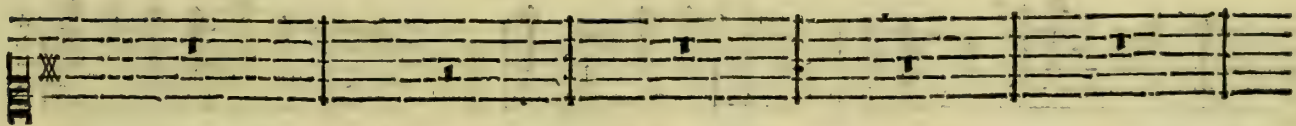
Rage; Il est déjà près du Rivage, Je fais pour m'y traîner d'inutiles efforts.

This system contains the next six staves of music. The top staff is the vocal line with lyrics. The second and third staves are the vocal accompaniment. The fourth and fifth staves are the basso continuo line. The sixth staff is the basso continuo line with figured bass notation: x, b, x, 6, b 6, x, 6, 6 4, x.

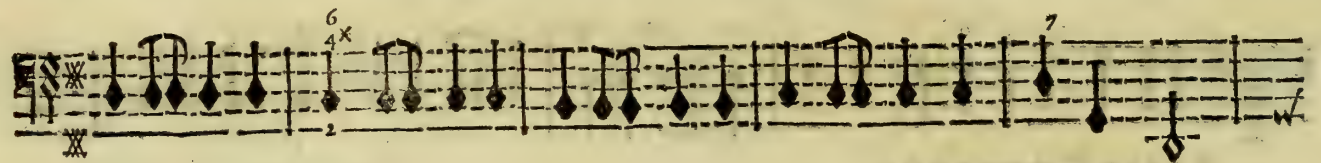
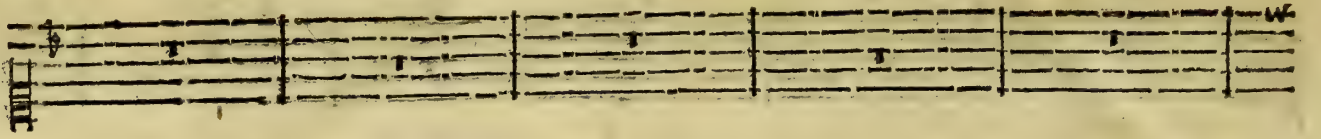
BASSE-CONTINUE.



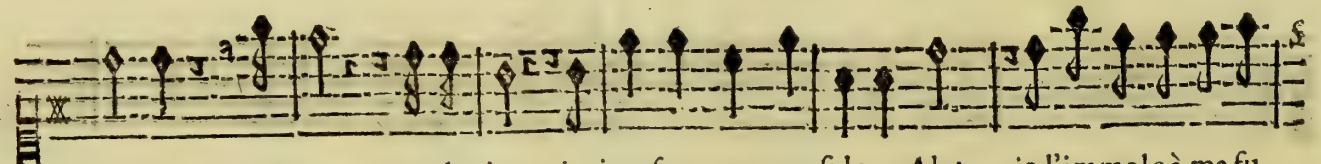
BASSE-CONTINUE.



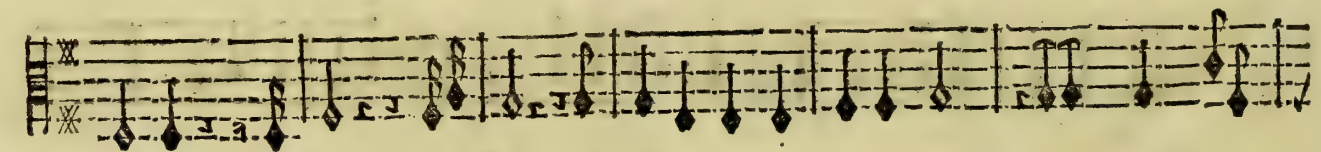
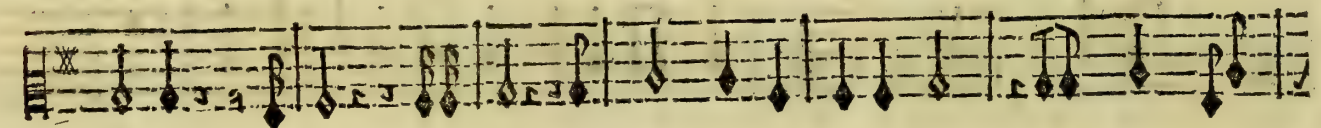
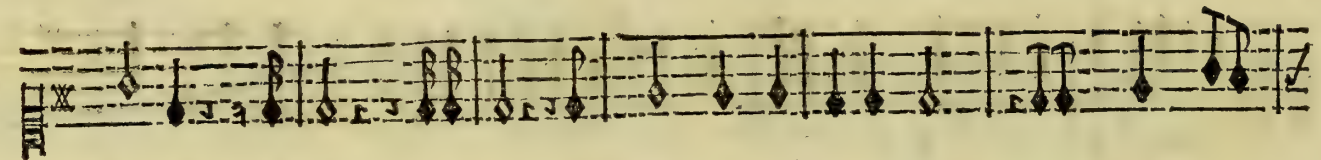
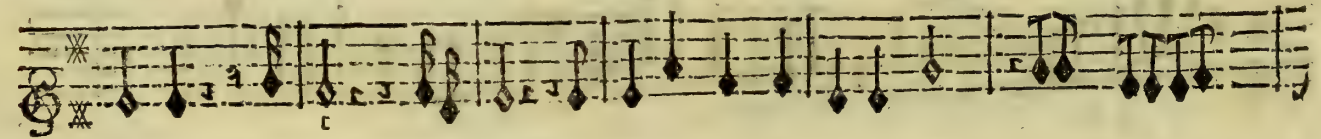
BASSE-CONTINUE.



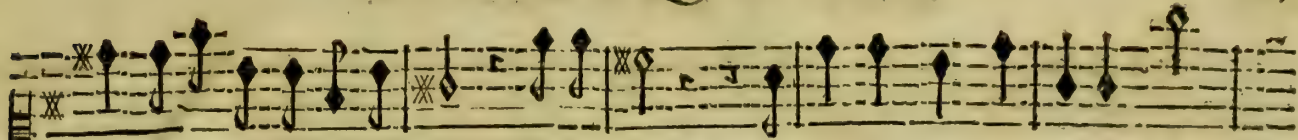
BASSE-CONTINUE.



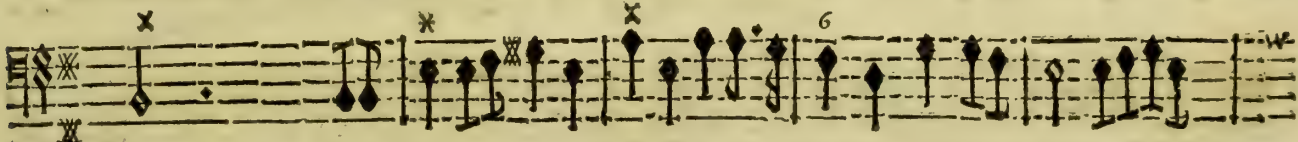
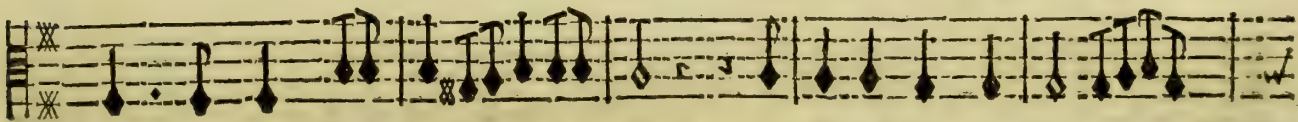
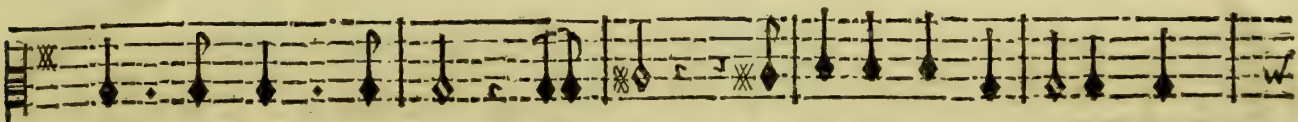
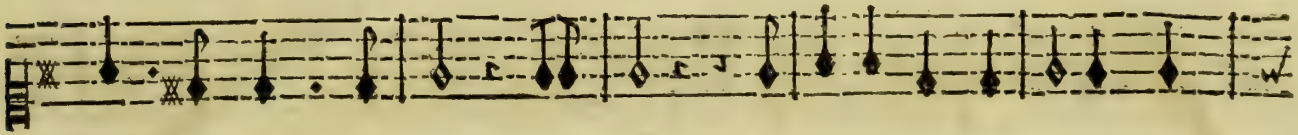
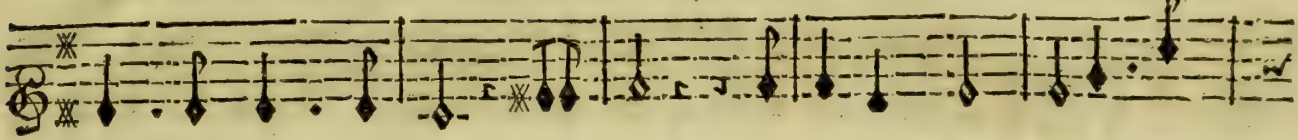
Traître, atten, . . . je le tien.. je tien son cœur perfide. Ah! je l'immole à ma fu-



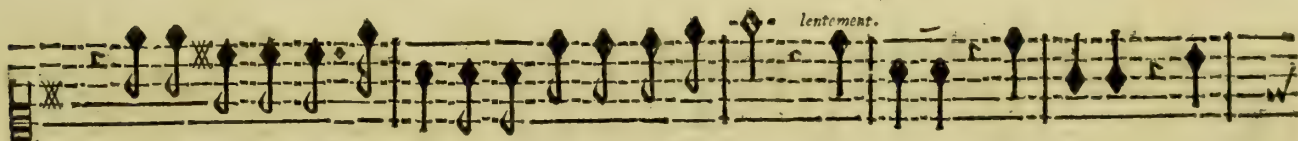
BASSE-CONTINUE.



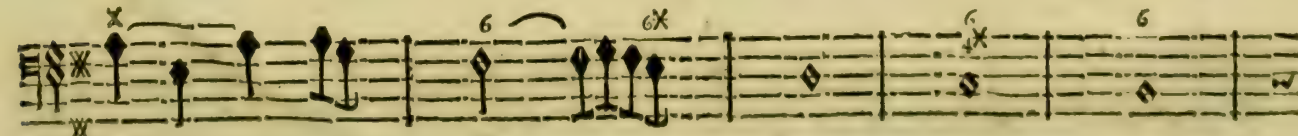
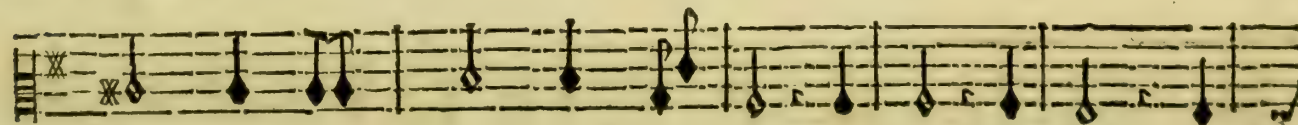
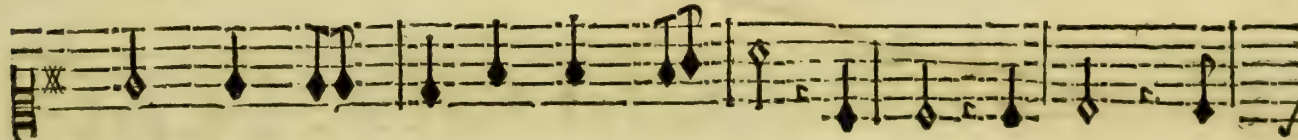
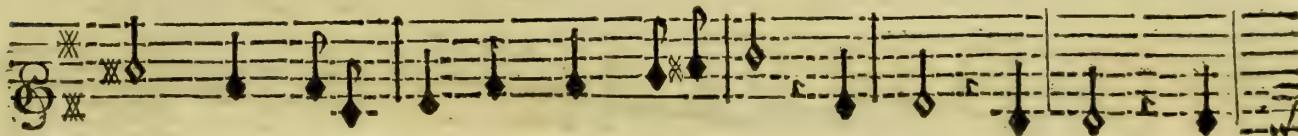
reur. je l'immole à ma fureur. Je le tiens. . . je tiens son cœur perfide. . . Ah!



BASSE-CONTINUE.



je l'immole à ma fureur. je l'immole à ma fureur. Que dis-je? où suis-je? he-

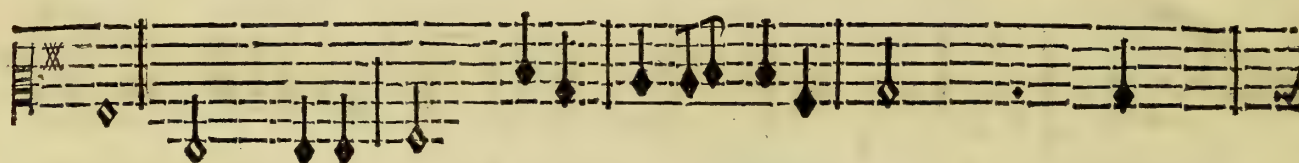


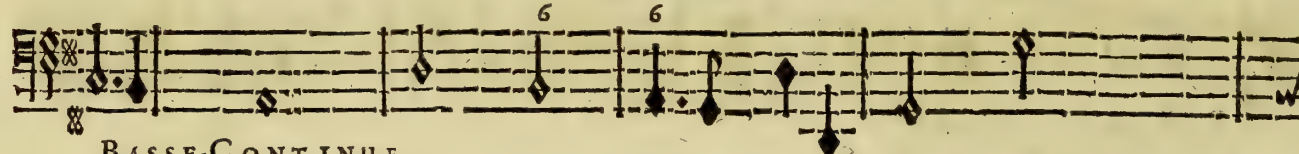
BASSE-CONTINUE.



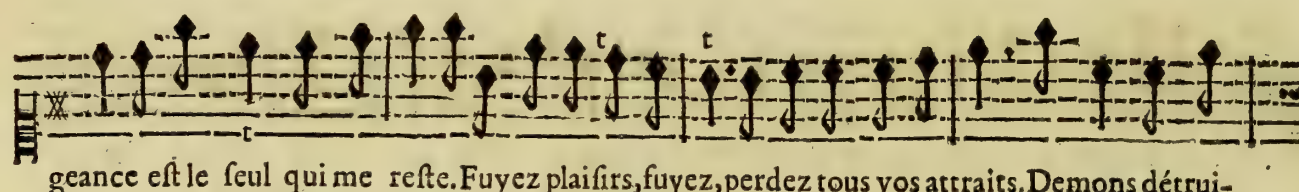
las! Infortunée Armide! Où t'emporte une aveugle erreur? L'espoir de la ven-



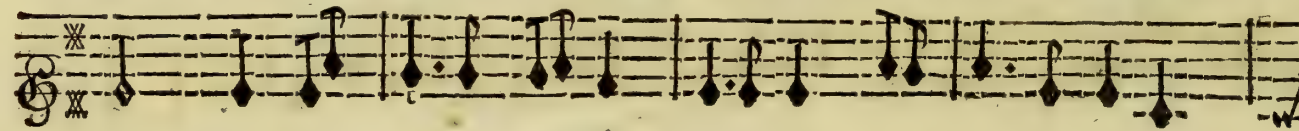
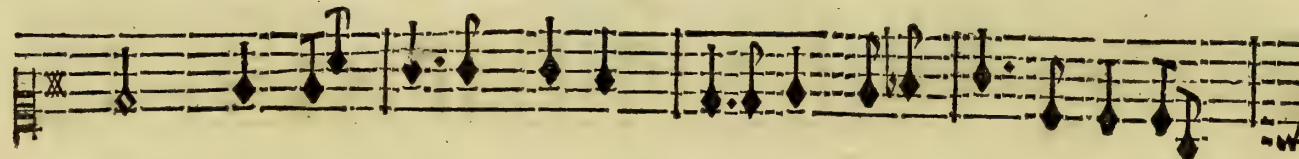


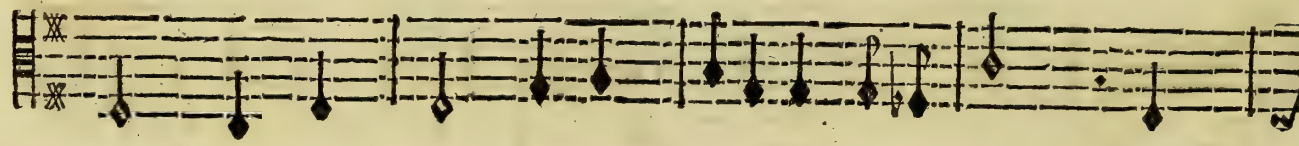
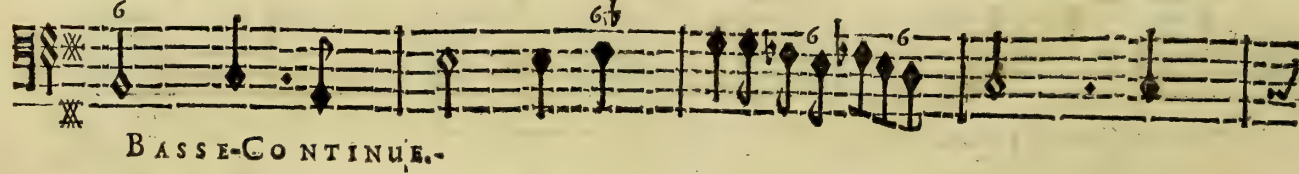


BASSE-CONTINUE.



geance est le seul qui me reste. Fuyez plaisirs, fuyez, perdez tous vos attraits. Demons détrui-

BASSE-CONTINUE.

sez ce Palais. Fuyez Plaisirs, fuyez, perdez tous vos attraits. Demons, Demons, destrui-

BASSE-CONTINUE.

sez, destruiuez ce Palais. L'espoir de la vengeance est le seul qui me reste. Partons, & s'il se

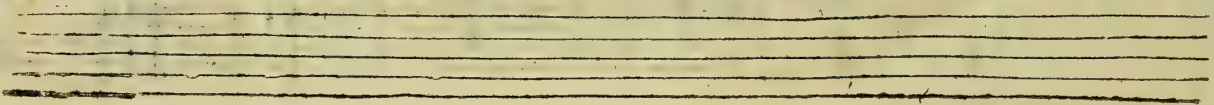
BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

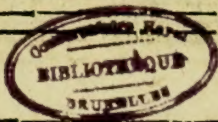
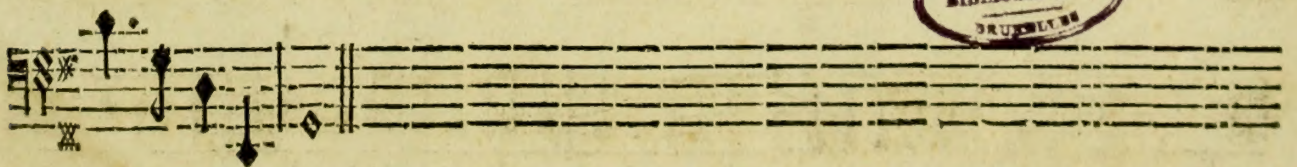
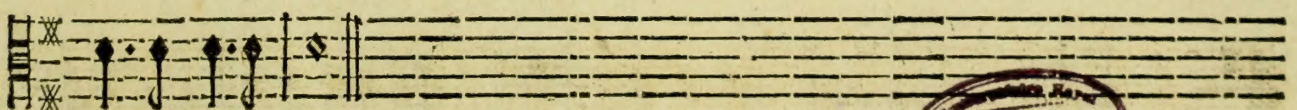
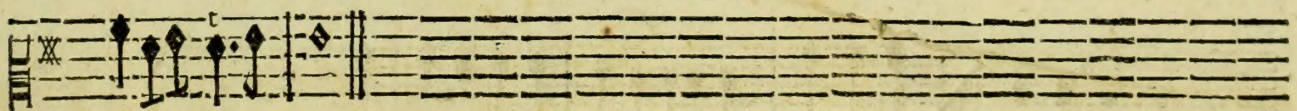
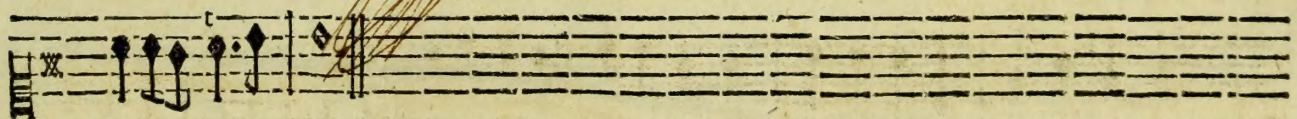
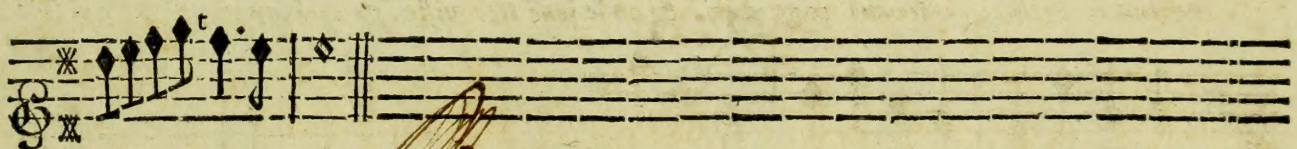
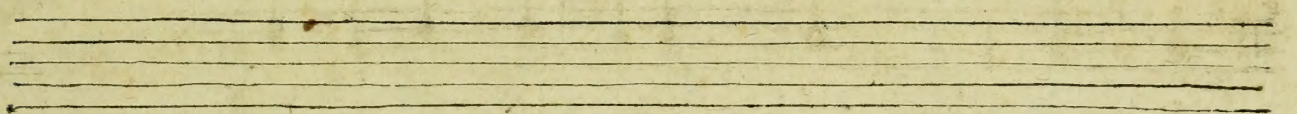
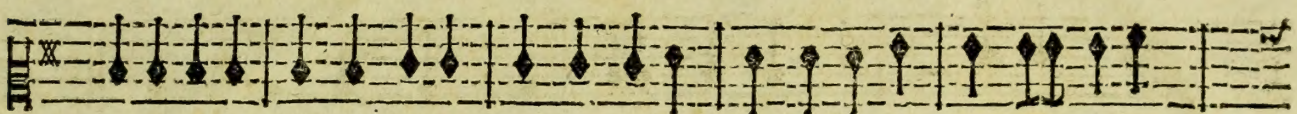
peut que mon amour funeste Demeure ensevely dans ces lieux pour jamais.

BASSE-CONTINUE.

On reprend le Prelude cy-devant page 247. & on le joue tres viste, & apres on prend celuy qui suit.



ACTE CINQUIESME:



BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.

ACTE CINQUIEME

Five staves of faded musical notation. The notation is mostly illegible due to fading, but some notes and stems are visible. The staves are arranged vertically.

A single blank musical staff with five lines.

A single staff of faded musical notation, showing some notes and stems.

A single staff of faded musical notation, showing some notes and stems.

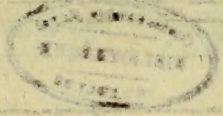
A single staff of faded musical notation, showing some notes and stems.

A single staff of faded musical notation, showing some notes and stems.

A single staff of faded musical notation, showing some notes and stems.

BASSE CONTINUE

FIN DU CINQUIEME ET DERNIER ACTE



Fi.

ms

3 90

22

